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PRICE
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REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,

ALBEMARLE-STREET, PICCADILLY, W.
Prof. C. E. TURNER will this DAY, SATURDAY (May 21), at Three o'clock, begin a Course of Five Lectures on the GREAT MODERN WRITERS of RUSSIA.—Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

ROYAL SOCIETY OF LITERATURE.—The

Society will meet on WEDNESDAY, May 25th, at 8 P.M. precisely, when a Paper will be read by Mr. C. F. FOUNDES, M.R.S.L., "On the Popular Literature of Old Japan."
W. S. W. VAUX, Sec. R.S.L.
4, St. Martin's-place, W.C., 1881.

ROYAL ASIATIC SOCIETY.

ANNUARY MEETING, MONDAY, May 30th, at 4 P.M.
ANNUAL DINNER, at Willis's Rooms, May 30th, 7 P.M.
22, Albemarle-street, W. W. S. W. VAUX, Sec. R.A.S.

ROYAL GEOGRAPHICAL SOCIETY.—The

ANNUARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington Gardens, on MONDAY, May 23rd, at Two P.M.
The Right Hon. LORD ABERDEEN, President, in the Chair.
The DINNER will take place at Willis's Rooms, King-street, St. James, at Seven o'clock on the same day.
The Right Hon. LORD ABERDEEN, President, in the Chair.
Dinner charge, 21s., payable at the Door; or Tickets may be had and taken at 1 s. 6d. in advance, Burlington Gardens, up to Noon on Saturday, May 21st.
The Friends of Fellows are admissible to the Dinner.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The TWELFTH and FINAL ORDINARY MEETING

(Business) of the INSTITUTION will be held on MONDAY EVENING, the 23rd inst., when the Chair will be taken by G. E. STREET, R.A., President, at Eight o'clock precisely. The Ballot will take place for Nine Fellows, Seventy-three Associates, One Honorary Associate, and Three Hon. and Corr. Members. The Royal Gold Medal will be presented to GEORGE GODWIN, F.R.S., Past Vice-President. The Annual Distribution of Medals and other Prizes will take place. A Communication will afterwards be made to the Meeting by Professor DONALDSON, Past President, entitled "Some Observations on the Mariette Excavations at Sakara, in reference to Discoveries recently made there."
J. WILLIAMS ANDERSON, Hon. Sec.
8, Conduit-street, Hanover-square, London, W.

LINNEAN SOCIETY, Burlington House, Piccadilly.—NOTICE is HEREBY GIVEN, that the ANNUARY MEETING

of the LINNEAN SOCIETY of LONDON will be held at the Society's Apartments, on TUESDAY, the 24th May, at 3 o'clock precisely, for the ELECTION of a COUNCIL and OFFICERS for the ensuing year.
B. DAVISON JACKSON, Secretary.

SPELLING REFORM ASSOCIATION.—The

SECOND ANNUAL MEETING will be held, at Eight P.M., on WEDNESDAY, May 25, in the Rooms of the Royal Asiatic Society, 22, Albemarle-street, W.
Professor SAYCE, President of the Association, in the Chair.
Cards of admission may be obtained on application to the SECRETARY, at the Office, 20, John-street, Adelphi, W.C.

PROFESSOR OWEN, C.B. F.R.S., and the

SOCIETY for the ABOLITION of VIVISECTION.—Readers of "The Life of Hunter" in the NEW EDITION of the ENCYCLOPEDIA BRITANNICA are invited to peruse the CORRESPONDENCE on HUNTER and ABOLITION, which can be obtained gratis on sending a stamped directed wrapper to the Honorary Secretary, GEORGE H. JESS, Hensley, near Macclesfield, Cheshire.

CHARLES DARWIN, LL.D. F.R.S., and the

SOCIETY for the ABOLITION of VIVISECTION.—This CORRESPONDENCE, in regard to the Letter of Professor HOLMES, of Upsala, can be obtained gratis on sending a stamped directed wrapper to the Honorary Secretary, GEORGE H. JESS, Hensley, near Macclesfield, Cheshire.

LEICESTER SCHOOL OF ART, Hastings-street,

Leicester.—In consequence of the Resignation of the HEAD MASTER of the above School on October 1st next, the Committee invite APPLICATIONS for the Appointment.—Testimonials and Specimens to be forwarded, not later than JUNE 11th, 1881, addressed to SAMUEL BARNES, Hon. Sec., School of Art, Leicester.

ART MASTER.—The Manchester School of Art

is prepared to engage an ASSISTANT MASTER, who must be well acquainted with Drawing from the Cast. He should hold at least one Certificate of the Third Grade. Salary to commence at 250l. per annum. Applicants to forward to the Secretary, H. W. MARSHALL, Secretary, School of Art, All Saints, Manchester.

SIR F. LEIGHTON, P.R.A.—ARTHUR LUCAS

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For all further particulars, apply, by letter only, to the Secretary, Public Works Department, India Office, S.W.; or to the President, Royal Indian Engineering College, Cooper's Hill.

JULIAN DANVERS.

Public Works Department, India Office, 5th January, 1881.

UNIVERSITY COLLEGE, LIVERPOOL.

The COUNCIL of University College, Liverpool, and of the Liverpool Royal Infirmary School of Medicine, are prepared to appoint a PROFESSOR of EXPERIMENTAL PHYSICS in connexion with the above Institutions.

The Stipend of the Professor will be 400l. per annum, together with a share of the Fees.

The holder of the Professorship will, for the present, be required to give instruction in Mathematics until a separate Chair of Mathematics shall have been endowed. He will also be expected to deliver a Course of Lectures to Evening Classes.

Candidates are requested to send in their applications and testimonials not later than the 25th of JUNE, 1881, to either of the under-mentioned.

W. J. STEWART, 25, Lord-street, Liverpool.

K. CATON, M.D., 18a, Abercromby-square, Liverpool.

May 18, 1881.

OWENS COLLEGE, MANCHESTER.—The

COUNCIL, having decided to found a NEW PROFESSORSHIP of APPLIED MATHEMATICS, invite APPLICATIONS from Gentlemen desirous of becoming Candidates.—The fixed Stipend is 500l. per annum, in addition to Two-thirds of the Fees paid by Students. The Appointment will date from the 29th of SEPTEMBER NEXT.

Further information respecting the duties of the Professor may be obtained from the Principal of the College.

Applications and testimonials, addressed to the Council, will be received up to the 25th of MAY.

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(9-15 June proximo).—The magnificent Manuscripts to be dispersed in this sale will be ON VIEW at 15, Piccadilly, on MONDAY, TUESDAY, and WEDNESDAY, 23rd, 24th, 25th May. They comprise Classical and Historical Codices, some remarkable for their age, some for their beauty; Early Texts of the Greeks, French and Italian Literature, including a Dante, dated 1337. Amateurs who are desirous to enrich their Libraries with specimens of unprecedented importance are invited to make use of this opportunity.—BERNARD QUARITCH, 15, Piccadilly.

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MR. J. C. STEVENS will SELL by AUCTION,

at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY, NEXT, May 27, at half-past 12 o'clock, precisely, THEODORE, LEVELS, COMPASSES, THERMOMETERS, SURGICAL and DRAWING INSTRUMENTS, &c., from the Government stores, Helveland-road; also several good Microscopes and Telescopes—Antennae—Cameras and Lenses—Studio and other Stands—Lathes—Plated Goods—Photographs—Dissolving View Lanterns and Slides—Bicycles—Galvanic and Electric Apparatus—and Miscellaneous Property.

On view after two o'clock the day prior and morning of sale, and Catalogues had.

The SALE COLLECTION.—Order of Sale by MESSRS. CHRISTIE, MANSON & WOODS.

MONDAY, May 23, and Following Day.—Sèvres, Dresden, and English Porcelain, Majolica, Pailley Ware, Carvings in Ivory, Rock Crystal, Old English Miniatures, snuff-boxes, and other Portraits.

WEDNESDAY, May 25, and Following Day.—Egyptian, Greek, and Roman Antiquities, Cameo and Intaglio, Venetian and German Glass, Mosiacs, May 26, and Following Day.—The Cabinet of a Greek and Roman Coins, English Coins and Medals, and Cinque-Cento Italian Medals.

THURSDAY, June 9, and Two Following Days.—Drawings by Old Masters, Italian Prints, Etchings.

MONDAY, June 13, and Following Day.—Engravings after J. M. Turner, R.A., Sir J. Reynolds, Sir E. Landseer, Modern Italian Line Engravings, and Rare Engraving and other Portraits.

Catalogues of the First Thirteen Days' Sale, price 1s. each, or by post, 1s. 3d., may be had of Messrs. NEWMAN, JAMES, NEWMAN, PATRICK & SONS, 1, Clement's Inn, W. C. F. and Messrs. CHRISTIE, MANSON & WOODS'S Offices, 8, King-street, St. James's-square, S.W.

The Stock of fine Wines in the Cellars at Brook's Club.

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Particulars may be had on paying for the same Catalogues at Messrs. CHRISTIE, MANSON & WOODS'S Offices, 8, King-street, St. James's-square.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 28, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of MODERN PICTURES formed by JOHN MARSHALL, Esq., deceased, late of Great Barr, Staffordshire, including the property of the Messengers, one of the finest works of P. F. Poole, R.A.—Lea and Cordelia, an important work of C. W. Cope, R.A.—An Evening at Whitehall in the Time of Charles II., by E. M. Ward, R.A.—A View on the Trent, one of the finest works of T. Crawley, R.A.—Thiania, by C. R. Leslie, R.A.—Halt at a Well in Brittany, by F. Goodall, R.A.—The Finhorn, by T. Fied, R.A.—A Winter Scene, by T. S. Cooper, R.A.—St. Mark's Place, by D. Roberts, R.A.—Sunset at Carthage, by E. W. Cooke, R.A.—The Fair of Fies, by F. D. Hardy, R.A.—The Queen's Hall, by J. Linnell, sen.—First and Second Class, by A. Solomon—and fine Works by G. Cole, G. Lauce, W. Duffield, Miss Murrie, &c.

Highly important Pictures, the Property of E. J. COLEMAN, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 28, at 1 o'clock precisely, SIX highly important PICTURES, the property of E. J. COLEMAN, Esq., who is selling the Stoke Park Estate; comprising two of the most celebrated engraved Masterpieces of Sir Edwin Landseer, R.A., Well-bred Sitters with their Master, and a fine picture of Man Proposing, and God Disposes—also a magnificent Cartoon, life size, of a Stag pursued by a Deerhound, with copyright, all of which were obtained direct from the Painters and Engravers, and by Sir E. Landseer, R.A., and J. E. Millais, R.A., with the valuable copyright—and two grand Masterpieces of Clarkson Standfield, R.A., The Battle of Edoardo and The Pic du Midi d'Ossau.

Beautiful Modern Pictures, from the Collection of the late JOHN MARSHALL, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 28, by order of the Executors, some beautiful MODERN PICTURES, the property of JOHN MARSHALL, Esq., deceased, late of Paternoster Hall and St. George's-road, including The Cherry Seller, one of the finest works of W. Collins, R.A.—Approach to Verona, a charming work of Sir Augustus Callicott, R.A.—An Engrave at Althorp, a fine work of F. R. Lee, R.A.—The Tight Shoe, the celebrated work of Richter—The Queen's Fare and Fare Paid, by D. G. Rossetti, a very fine Drawing by copy Fielding, &c.

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Also, on THURSDAY, June 2, the costly JEWELS, comprising a Brilliant Diamond—A large cut, brilliant—A Necklace—a Brilliant Loop Necklace—a pair of very fine Top and Drop Brilliant Earrings—Three Pearl Necklaces—a Cut-glass and Diamond Pendant, &c.

Further notice will be given.

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May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

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for youthful precocity were it not for the hard facts with which he supports his opinions. As a geologist he is a credit to his teacher, Prof. Geikie, and a worthy successor of poor Thornton, the companion of Livingstone and Von der Decken, whose bones lie bleaching on the Shire. The two hundred species of plants which he brought home have proved no inconsiderable addition to our knowledge of the botany of Eastern Equatorial Africa; whilst the collection of shells is, in the opinion of Mr. Edgar A. Smith, of the British Museum, one of the most remarkable ever made. It includes two new genera and fifteen new species, and as many of the shells of Tanganyika are markedly marine in their character, it fully bears out the author's theory that, at a date anterior to the Carboniferous period, one immense inland sea covered the whole of the lake region.

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"Calling up the sick men, I asked in the most sympathetic tones at my command what their ailments were? They all tenderly rubbed their stomachs with a lugubrious chorus, 'Tumba bwana, Tumba mbaya sana' (My stomach, master, my stomach is very bad). Smiling benignantly upon them, I told them to be of good cheer, as I would soon put them all right. Going into my tent, I brought out two large handsome bottles of castor oil. Now mark the effect that the mere sight of that simple maternal medicine had upon these broken-down creatures! Groans were hushed. Their hands dropped from the affected part, and every one tried to look all right, though a glance of alarm passed from patient to patient—for be it understood, there is nothing a native detests more than European medicines. Strange and marvellous to relate, they were all inclined to retire, cured by the very sight of the bottles. This, however, was not going to suit my purpose. So with parental sternness I ordered them to sit down and open their mouths. Not without difficulty, I administered a large dose to each man, letting him know that if it did not prove an immediate specific, the dose would be repeated next morning. There was no dancing or singing in the camp that night, though many of the men were astir."

It is quite clear that the young leader

knew how to manage his porters. Equally great was his success with the natives through whose territories he travelled, and upon his return to the coast he was able to boast that he had never come into warlike collision with them, nor had had occasion to fire a single shot, either offensively or defensively. Other travellers placed in his position might not possibly have shown the same forbearance, for in Marungu a crowd of excited savages danced round the ring formed by his porters, inciting each other to the attack, and scenes of a like nature were by no means uncommon. But what he complains of again and again is the obtrusiveness of the natives, and more especially of the women. "Quite unaware of the sensitiveness of his feelings," dark damsels would surround him, and commence a dreadful bacchanalian exhibition; or they would penetrate his tent, regardless of the toothache he was suffering at the time.

Amongst the new tribes to whom we are introduced by the author that of the Mahenge is the most important. They do not differ in language from their neighbours on the southern bank of the Rufiji, but, having adopted the war-dress and style of fighting of the dreaded Zulus, they have become a terror to all their neighbours. They need now only show themselves to win an easy victory. But if the Mahenge were interesting to the author, he, the first "pioneer of civilization" who had appeared amongst them, proved quite as interesting to them, and

"so a royal proclamation was sent over the country, making it known in African fashion that the chief, ever mindful of his loving subjects, had, regardless of expense, secured a real white man, and that all who desired to see this great curiosity must come at once as he could only be detained a few days. In response to this invitation the people flocked to the exhibition in crowds. They issued, miserable and sooty, from the swamps and marshes to the east. They flocked down in wild array from the high mountains in the west. The fishermen from the rivers Urunga and Ruaha sent their quota till Mkomokero was filled with visitors. I at once became all the rage, and it would have quite delighted any philanthropist to see the way in which they studied my every movement. Even the mysteries of the toilet could not be veiled from their curious eyes, a fact which caused me much embarrassment..... But as in the case of the lions at the Zoological Gardens, 'the feeding' was the great attraction. A hush of expectancy would fall upon the crowd as the hour approached, and they watched with a feeling of awe the box being laid out and the camp stool set beside it, with the metal plate and cup, the bottle of salt, and the can of sugar, together with the knife and fork. As the boy appeared with the stewed fowls and sweet potatoes the excitement usually rose perceptibly, and a crush for front places would ensue, threatening to upset my humble meal. The climax usually was reached when, with all the gravity I was capable of assuming, I took the knife and fork in my hands. The fowls, however, were leathery, and my unavailable [sic] attempts to cut or carve reduced the whole spectacle from the sublime to the ridiculous, and afforded such food for satire and laughter to the wags of the tribe that I blushed and scowled."

As a sportsman our young explorer did not distinguish himself, and he tells his adventures, or rather misadventures, with amusing frankness. If he never saw an elephant that was his own fault, although these animals have become scarce; but lions

he might have seen and he might have brought home their skins as trophies, for he heard them roar. Perhaps fortunately for him, on one of these occasions he had wandered from his camp without a rifle, and was thus justified in taking to his heels "with nervous alacrity"; on another he was kept in a state of horrid suspense throughout the night, and he wondered in the morning that his hair had not turned grey after a visitation which brought "great drops of cold perspiration" to his forehead. In this instance, too, he had forgotten his rifle, and his revolver was not at hand. Whilst bathing in the Tanganyika a crocodile nearly seized him, and his adventures with the hippopotami remind us very forcibly of Capt. McIntyre's encounter with a seal, which exposed him to the railleury of Monkbarns. Nor was the author more successful in his pursuit of smaller game; and the following sporting adventure presents a refreshing contrast to the deeds of prowess achieved by the majority of our African explorers:—

"The day was fast declining. We moved stealthily about for some time, like villains intent on mischief, peering eagerly here and there, and straining eyes and ears. As the shadows deepened, our imagination conjured up abundance of game. Like wary sportsmen, down we would drop on our knees, and suppressing heroically any interjections which might be suggested by the probing of the numerous thorns, we would carefully crawl up behind a bush, only to find that after all there was nothing to be seen. Darkness came on and our toil was still unrewarded. We began to think of returning home, when suddenly, on emerging from a dense bush, we came upon a fine group of large antelopes. We saw each other simultaneously, and we exhibited mutual surprise. I was so struck with the fine pose of the figures and their look of alarm and astonishment, that I utterly forgot to put my gun to my shoulder; while they, paralyzed with fear, stood for a moment, uncertain what to do. Bedue, more practically minded, finally called out, 'Piga, piga bunduki, Bavana' (Shoot, shoot, master). The words instantly broke the spell. With one grand bound they were in the forest, and lost in the darkness before I could raise my gun."

There was a time when a European travelling in Eastern Equatorial Africa was a phenomenon, but now the place swarms with explorers and missionaries. Mr. Thomson encountered many such; and whatever pleasure his pungent remarks about them may afford his readers, they will not, perhaps, in all cases prove acceptable to the objects of his attention, for the author's pen has not yet become blunted by use, and the reticence and forbearance which come of age cannot be looked for in a young man scarcely out of his teens. The missionaries at Magila he found,

"with the thermometer at 90° in the shade, wearing long black priestly garments, hanging to their feet, ropes round their waists, and shovel hats, in which they pushed through forest and jungle, plunged through swamp and stream, handled the axe and the spade, and finally held divine service in their fancifully decorated chapels."

Père Denaud he describes as

"looking as jolly and comfortable as you would expect a good priest with a clean conscience to be, and dressed in refreshing snow-white garments";

but his lay companions had "evidently not made the acquaintance of soap and water for an indefinite period," and "an ordinary

native would have turned up his nose" at the unsavoury meal they were devouring.

Far more severe are his remarks upon the members of the Belgian expedition, whose ill success is

"easily traceable to the marked absence of all care and common sense, not only in the sending out of men, but in the fitting out and organizing of their caravans."

"The leaders," he declares,

"have arrived at Zanzibar, either totally ignorant of, or supremely indifferent to, the requirements of the work before them."

Karema, their station on the Tanganyika,— "where civilization, Christianity, trade, and all good and great things are to be introduced to the benighted negro, where the weary traveller is to be entertained, encouraged, and strengthened in his work, assisted with stores, provided with porters; and which, in fact, is to be a centre from which will radiate all that is best and most commendable in European civilization,"—

he describes as

"situated in a swamp, surrounded by a broad strip of uninhabited desert, with bordering mountains, and an outer circle of robber chiefs."

Formidable fortifications have been raised upon a hill near the mouth of the Musamwira river, "as if a European army was expected to come up against it with siege guns." No trade routes lead to this desolate place, and to approach it by water is hardly possible. And, as if these disadvantages were not sufficiently great, the Belgians

"have succeeded in raising an intense feeling of hostility against themselves; not a single native will move his little finger to assist them for either love or money, so that everything has to be done by Waswahili from the coast, paid at very high prices."

These strictures may be severe, but they are not quite undeserved, and it may fairly be maintained that the Belgian Association, notwithstanding its large expenditure in men and money, has hitherto done next to nothing for the exploration of Africa.

The author devotes a concluding chapter to a consideration of the commercial capabilities of Eastern Africa. His views in that respect are sober. Nowhere, throughout the region explored by him, has he seen a single mineral in such a form that a European would for a moment think of mining as a profitable or reasonable speculation. The iron almost everywhere worked by the natives is produced from nodules or bog iron ore. Copper and gold may abound in Katanga, far in the interior. Coal, however, is scarce, unless it be on the Rovuma or the Nyassa. Indiarubber is of commercial value on the coast, but in the interior it is not found in quantities worth gathering. Gum copal is never found on the inland plateau, and the other natural products of the country are hardly worth noticing. Ivory, the only article which it pays to bring down to the coast, is becoming more and more scarce. The coast districts, however, have a great future before them in the export of cotton, sugar, oil, cereals, spices, and coffee.

Col. Gordon's letters will be read with melancholy interest by all—and their number is large—who watched his efforts for the regeneration of a portion of Central Africa. Alas that his labours—arduous and self-denying—should have been in vain! Gordon, ably seconded by Gessi and

others of his lieutenants, succeeded in extinguishing the slave hunts (if not the slave trade, which is still legal in Egypt); he encouraged commerce, introduced money amongst negroes who hitherto had taken payment only in kind, reformed the administration of the Sudan, and brought order into its finances. His place is filled now by one Rauf Pasha, one of his old subordinates, whom he felt constrained to dismiss. But Gordon foresaw from the very first that this would be the fate of his endeavours. Of the expedition of 1874 he speaks as a "sham designed to catch the English people." Subsequently he asks, "What right have I to coax the natives to be quiet, for them to fall into the hands of a rapacious pasha after my departure?" His relations with the Egyptian Government were at no time very cordial. "I think the Khedive likes me," he says, "but no one else does; and I do not like them—I mean the swells, whose corns I tread on in all manner of ways." The local authorities proved inimical to his schemes of reform, but his iron will made them bend to the inevitable, and even the old governor-general of the Sudan was "crushed" after some "hard skirmishing." The last public act of Col. Gordon whilst in the service of Egypt was to proceed on an embassy to King Johannis of Abyssinia, in order to conclude a treaty of peace. He was unsuccessful, for the king, encouraged by Greek and Italian hangers-on, was absurdly immoderate in his demands. "The king," Col. Gordon writes, in December, 1879,

"is rapidly growing mad. He cuts off the noses of those who take snuff, and the lips of those who smoke. The king is hated more than Theodore was. Cruel to a degree, he does not, however, take life. He cuts off the feet and hands of people who offend him. He puts out their eyes by pouring hot tallow into their ears. You can buy nothing without the king's order; and no one will shelter you without his order—in fact, no more complete despotism could exist. It cannot last; for the king will go on from one madness to another."

Col. Gordon never professed to be a geographical explorer, though incidentally his letters contain a great deal that is interesting to geographers. How little ambitious he was to emulate men like Stanley or Cameron may be inferred from the following passage:—

"I have told — that I will not explore the lakes! I declare I do not care whether there are two or a million, or whether the Nile has a source or not. To be boxed up for a phantasy in a 50-feet long steamer for a fortnight would be my death..... and I do not see why I should suffer so much to satisfy the curiosity of men I do not know."

Dr. Hill, the editor of this deeply interesting volume, says that the letters which Col. Gordon wrote to his friends at home were entrusted to him with authority to deal with them as he thought best. Col. Gordon was personally unknown to him, and declined to see him or correspond with him before the book was finished and before the world. Neither did Col. Gordon read the manuscript or the proofs as they passed through the press. "The book is mine," Dr. Hill tells us, "and I must answer for it, just as much as if he [Gordon] were dead, and I his literary executor." Acting on his own responsibility, the editor

decided on printing the letters, and not to compile a continuous narrative from the materials at his command. Had he decided upon the latter course he might have produced a book far more valuable for purposes of reference. These letters, however, will prove of great service to the future historian of modern Egypt. They reveal to us, perhaps more fully than a compilation would have done, the springs of action and the idiosyncrasies of a man who, had a wider field been granted him, would have left a broad and not a merely episodic mark upon the world's history.

The Old Testament in the Jewish Church.
Twelve Lectures on Biblical Criticism.
By W. Robertson Smith, M.A. (Edinburgh, Black.)

WITHIN the last thirty years the knowledge of the Scriptures has enlarged and improved in England. The signs of advance are patent. Let any one look into the once popular work of Hartwell Horne, on which the clergy were wont to rely and from which they drew their critical supplies, and he will at once observe the antiquated air that pervades that compilation. Even readers of ordinary intelligence now turn away from its pages dissatisfied, and longing for other solutions of their difficulties.

Prof. Robertson Smith's lectures are of a popular character. Intended for the instruction of the laity rather than the clergy, they do not aim at being scientific or learned; yet they may do much to enlighten ministers and teachers in Scotland—a class unduly wedded to traditional opinions. The first six lectures contain general discussions respecting the transmission of the Old Testament among the Jews and the collection of its books into a canon; the last six deal with the origin of the three great divisions, the Law, the Prophets, and the Hagiographa.

The book gives a clear and fair account of these subjects. The narrative is interesting and concise, the arguments are pertinent, the conclusions honestly deduced. The writer shows an extensive knowledge of the topics discussed, the result of wide reading and considerable reflection. His competence for the task is apparent, and he ranges over the whole field with firm tread, enunciating results in no feeble voice. Indeed, it is a matter of regret that he should occasionally adopt a tone unlike the calmness and caution of the scholar. Thus he writes:—

"Scholars have sometimes been so busy trying to gather a grain of truth out of these fabulous traditions that they have forgotten to open their eyes and simply look at the Bible itself for a plain and categorical account," &c.

The idea of Ewald forgetting to open his eyes and simply look at the Bible itself, &c., is ludicrous. But Kuenen has opened his eyes. Again Mr. Smith remarks:—

"Colenso, Lenormant, Tiele, Land, and others have sought to prove that Jehovah is a name borrowed from Semitic heathenism, while Brugsch and others will have it that the Mosaic conception of God is borrowed from the Egyptians. The latter view is wholly untenable, and the evidence for the former breaks down upon close examination."

Elsewhere an opinion is met with the assertion, "This is nonsense."

The lecturer evinces a strong tendency to adopt the most recent views, looking upon others as probably superseded. He is an exponent of the opinions held by Kuenen, Wellhausen, Graf, Lagarde, Duhm, &c. Wellhausen and Lagarde in particular are much followed. Relying most upon these writers, who have left Ewald, De Wette, Hupfeld, Hitzig, and even Nöldeke behind, Mr. Smith presents the conclusions which are fashionable in Germany and Holland at the present time. But Wellhausen's '*Geschichte*' is the work of a young man which is likely to remain unfinished, since he has received a significant intimation to the effect that it will be better for him to publish nothing more of that sort.

The views of Kuenen and others respecting the ritual injunctions are reproduced by Prof. Smith and enunciated with emphasis. According to this hypothesis, the greater part of Leviticus and considerable portions of Numbers were elaborated in their present form after the exile. In fact, Ezra is the author of the levitical legislation, Ezekiel's sketch having prepared the way for it.

The writer speaks indefinitely about the Torahs of the priests, not distinguishing written and unwritten ones, but leaving the impression that they were usually unwritten. Even the great day of atonement is supposed to have emanated from Ezra, as has been argued by preceding writers. But there are difficulties attaching to this view which it is not easy to resolve. The sixteenth chapter of Leviticus belongs to the first Elohist document, and unless we make Ezra the Elohist, as Lagarde does, it is hard to see how the solemn day of atonement could have been first instituted by him. Besides, the spiritual view embodied in this atonement is accompanied by the pagan rite of sending away a goat to the evil demon Azazel, which it is not easy to attribute to so late a period as that of the great reformer Ezra, who succeeded the teaching of so many prophets. Mr. Smith speaks of the "shaping of ritual by divine wisdom"; where is the divine wisdom in making Ezra the author of a great typical ordinance defaced by a serious blot and assigned to Moses by a fiction? A great burden is thrown upon this late lawgiver by making him the author of the complicated and imposing ceremonial of Leviticus. It is quite true that Baal worship continued among the Israelites after Solomon's temple was built; that the high places where idolatry was practised remained long and were used even by the pious; while the priestly services ostensibly in honour of Jehovah were themselves tainted with superstition. The written documents which subsequently went to make up the Pentateuch, the priestly Torahs written and oral, were imperfectly followed. Practice corresponded ill with theory because the people adopted so readily the Canaanite rites. But all the phenomena gathered together industriously out of the historical books and the allegations of prophets are not incompatible with the existence of ritual legislation from the time of Solomon and onwards. The neglect even of solemnly enjoined rites does not prove their non-existence. Between the denial of levitical legislation by Moses in the wilderness and the time of Ezra there is large scope for the promulgation, observance,

neglect, and change of successive priestly ordinances.

The author gives a good description of the first two legislations, and assigns a correct date to the book of Deuteronomy. Indeed, the main contents of the lectures must commend themselves to the candid reader, although in his offhand way Prof. Smith sometimes sides with his favourite authorities too hastily. Thus the great synagogue disappears because Kuenen is said to have proved in the clearest manner its non-existence; and the teaching of the prophets is too sharply separated from the ritual law, though Isaiah lvi. 7 and Jeremiah xxxiii. 18 are against the theory.

The writer is not always happy when he ventures upon novelties, as he does in the case of *Shaddai* and *Jehovah*, names which he interprets "he who gives rain" and "he who causes rain or lightning to fall" respectively. Nor is he successful in explaining the imprecations in psalms which he removes to later times of persecution, when the cause of God's truth was at stake, and not personal revenge. It is hard to banish a personal reference from the 109th Psalm; and Dr. Watts is more correct than the lecturer in speaking of the "psalmist's sharp invectives against his personal enemies." In like manner Prof. Smith's remarks about typical psalms with their primary and secondary references are opposed to the principles of sound exegesis. The last two paragraphs of the seventh lecture might well be omitted.

When reading the explanation of late laws which are directly attributed to Moses, though they were unknown till centuries after—an explanation which resolves itself into the use of a legal fiction—we expected to find some reference to the passages from Deuteronomy in the New Testament which Christ himself expressly attributes to Moses. Did He approve of these legal fictions? The author is silent on the point.

The nature of the lectures and the audience for whom they were intended may probably account for well-worn phrases which appear to be thrown in at random, but may, nevertheless, be designed to be important; we mean such expressions as "The Bible is God's book," "The Bible approves itself the pure and perfect Word of God," "The inspired writers were so led by the Spirit that they perfectly understood and perfectly recorded every word which God spoke to their hearts," "God spoke not only through the prophets and psalmists, but to them and in them," "The Bible does speak to the heart of man in words that can only come from God." It is possible that these phrases may be explained in accordance with critical results, but they scarcely accord with the prevailing current of thought in the book, though they fit well into the creed of the Westminster confession of faith. In harmony with them we find certain interpretations called "rationalizing" or "belonging to rationalism," which should not be so stigmatized. That meaning in Luke xxiv. 44, which takes the Psalms to mean the Hagiographa, does not deserve the opprobrious epithet, for it is the right exegesis. In pp. 289-290 there is a clear explanation of a view of prophecy held by Kuenen and others, which is also charged with rationalism; but the author's answer to it is a failure, for his adverse

remarks turn aside from the real point in question.

There is no need to dwell on doubtful or incorrect assertions advanced in the lectures, for the general character of the work is excellent. As a popular exposition of the most recent views advanced on the Continent respecting the Old Testament—views running to an extreme in some cases—it is worthy of much praise. More attention to the opinions of scholars who, after all, have done better service in elucidating the Jewish Scriptures than any one of Mr. Smith's favourites, might be desirable. No veteran, in whom caution and the employment of wise limitations usually restrain over-attachment to new theories, would treat them with neglect, if not contempt.

English Studies; or, Essays in English History and Literature. By the late J. S. Brewer, M.A. Edited, with a Prefatory Memoir, by Henry Wace, M.A. (Murray.)

THE subjects of the eleven essays contained in this book are nearly all more or less familiar to everybody, but the mode of treatment is such as to give old subjects an entirely novel character. Untold mysteries are revealed—not startling nor paradoxical mysteries, for Prof. Brewer is a destroyer of paradoxes rather than a maker of them—but unknown or else neglected facts are brought into the full daylight, and give harmony and consistency to what we know already. Prof. Brewer was, it is scarcely necessary to say, a careful investigator of original authorities. He explored early MSS., edited mediæval chronicles, published catalogues of State papers. And even here, in these fugitive essays addressed to the ordinary reader, he makes artful use of unexamined treasures at the Record Office, and extracts "queer bits of information" from "wandering scraps of dirty papers, and dry-as-dust heaps, quite beneath the notice of the hero-worship of history." Yet his investigations never smell of the lamp. There is no labour, no apparent effort in telling what he has to say. He leads the reader into no devious bypaths without a perfect knowledge of the road, and only gives him little illustrations by the way of facts which, when they are clearly seen, connect themselves at once with the great stream of history, and impart a new significance to all that was known before.

The peculiar power and vigour of Prof. Brewer's writings from this point of view are due to his great reading, his retentive memory, and his mastery of the whole subject in hand. Long and devoted study had given him an unrivalled familiarity with English literature and English history in every period; and having this he could not fail to set forth the true bearings of any special topic. Nor did he ever put pen to paper without having made a very complete survey of the particular ground that he was going to traverse; so that his readers cannot help feeling, after perusing almost any one of these essays, that if he does not quite exhaust the subject of which it treats, he certainly leaves no material aspect of the matter untouched; while all that is said comes out in such perfect order, as if by a natural process of development, that it is difficult to

realize the vast amount of reading and reflection embodied in the result.

Take, for example, the essay on Shakspeare, which first appeared in the *Quarterly Review* in July, 1871 (all the essays in this volume are reprints from different periodicals). No subject could be named on which a greater amount of ink has been expended. No subject is more popular, more familiar, or more hackneyed. Nothing which could illustrate the dramatist's life or works has been neglected: his boyhood, his manhood, his education, his youthful frolics, his family, his friends, his contemporaries, his thoughts, and his language have all been discussed by an infinite host of writers. Yet Prof. Brewer could master what had been written and not feel himself overloaded. In this paper the light that others have brought to bear upon the subject is combined with the results of a study which bears the distinct impress of the writer's individual mind. His readers are carried over the whole ground, yet feel at every step that instead of being choked with the dust of libraries they are breathing the fresh air of nature. We are made to realize the influences alike of the age in which Shakspeare was born and of the little country town in which he was brought up,—the sort of education he received at the grammar school,—the traditions of a bygone age and stories of the civil wars repeated by the winter fire,—the unpopularity of the Lucys,—the state of the drama when the poet first came to London,—his enormous industry and versatility,—all the known circumstances attending his career, until finally, after some remarks upon the publication of the first folio, we are treated to a very delicate literary criticism, bringing out with singular force and happiness not only the absolute truthfulness and realism of the dramatist, but also his intellectual relationship to his own times and the gradual development of his powers, his highest and most metaphysical conceptions being exhibited in the works of his later years.

As a specimen of the fulness and depth of this criticism one extract may suffice, although there are many passages almost equally tempting:—

"Not one of these plays was reproduced in another form: scarcely a word or sentence in any of the thirty-seven can be traced to other sources. This is as wonderful as anything else in Shakspeare. Other poets 'toil after him in vain.' Tears and laughter, the inseparable attendants of surpassing genius, are equally and at all times, and in all degrees, at Shakspeare's command. The wit of Dogberry and the sailors in 'The Tempest,' the wit of kings in 'Henry IV.' and 'Love's Labour's Lost,' the wit of Falstaff and of Hamlet; native wit, philosophic wit, the wit of the fat and of the lean man; wit in the half-glimmerings of dawning reason trenching upon madness; the wit of temperaments like Mercutio's, of toppers like Sir Toby Belch, of mischief as in Maria and Cleopatra, of confident villainy as in Richard III.—all these, and many more, flow from him with inexhaustible fertility. Nor is the pathetic and the tragic exhibited under less multiplicity of forms. Nor is it less sudden and meteoric than the wit. The reader is taken by surprise. It flashes on him with the suddenness and vividness of an electric flash. He is prostrated and melted by it, before he is aware. Whether the reader be prepared for what is coming, whether the poet in the consciousness of his might forewarns him that he may be forearmed, or whether he darts

on him by surprise, the result is the same, it is inevitable. In Falstaff's ridiculous exploits, though the whole scene is inexpressibly comic, the burst, 'By the Lord, I knew ye, as well as he that made ye,' &c., is as sudden and surprising as if it had flashed upon us out of the darkness—out of the most serious scene; as in 'Lear,' whilst every fibre of the heart is quivering with irrepressible emotion, one expression in his dying speech, 'Pray you, undo this button,' standing conspicuous in its commonplaceness against the rest, sweeps away the little self-restraint that remains to us with the suddenness and overwhelming force of a torrent."

We have traced a general outline of this article because it exhibits, more perhaps than any other in the volume, two distinct qualities of Prof. Brewer's writing to which its force and attractiveness are more particularly owing. The one is the power of analysis he displays in literary subjects; the other—which is closely connected with it—his insight into what may be called the very heart of a question. All the influences that combined to make the great dramatist what he was stand visible before his eyes. He can point to the degree and quality of his schooling in such expressions as "honey of Hybla," "pitiful Titan," and "Diana's foresters." He can revive the traditions and fairy tales of a remote country town, and stories told "by the ingle-nook" of bloody battles at Tewkesbury and on the banks of Severn. The same faculty is conspicuous in several of the other papers. That on 'The Royal Supremacy,' for instance, which appeared in the *National Review* for October, 1863—though it seems to have been suggested by the case of Bishop Colenso, and has political bearings as regards the present which we are not called upon to discuss—is full of that remarkable historic insight which goes at once to the very root of matters. In Mr. Brewer's view the Act of Supremacy is the one great feature of Henry VIII.'s reign on which information is more particularly wanted, and he regrets that Mr. Froude has done so little to clear up its significance.

"To us it is far more interesting, and in itself infinitely more important, than Anne Boleyn's robes or the feuds of the Geraldines. Whose genius was it that upset the traditions of fifteen centuries, and devised an organization without parallel in ancient or in modern times? Who first conceived the bold idea—not of a parity of power between the spiritual and temporal jurisdictions, not Warburton's figment of an *imperium in imperio*, not modern Anglicanism, watching to steal a feather out of the tail of the imperial eagle—but a transfer of the whole authority of the Church from a spiritual to a temporal ruler?"

These are questions on which Mr. Brewer himself says he does not expect to throw much light, and that he leaves them to the future historian of the Reformation. But the inquiry at least calls attention to that which is the essential feature of the Reformation, sharply distinguishing it from all that is merely accidental; and this in itself is a great help to reading the history aright. It also leads on to an examination of the value of Mr. Froude's estimate of the character and career of Thomas Cromwell; and the results by no means tend to strengthen the credit of that very attractive but inaccurate historian. Mr. Froude's great beneficent statesman is discovered to have owed his rise to successful application as a merchant's

clerk, a lawyer, and a money-lender, whose services to Wolsey were no more disinterested than those of an attorney, and whose chief object throughout his whole career seems to have been his own advancement. He was taken into the king's service simply, it would seem, because he was such a useful instrument; he was placed in authority above abler and better men, and invested with powers altogether unprecedented and unparalleled—powers which he exercised as unscrupulously, and, it may be added, with as shameless venality, as could well be conceived. All this is distinctly traced by Prof. Brewer, and, whatever may be said for royal supremacy as a fact, it will be rather difficult, we imagine, hereafter to regard it as the work of a conscientious minister bent on promoting wholesome reforms in the matter of religion. At least, whoever undertakes to vindicate such a view hereafter will have to neutralize, if he can, the force of much evidence to the contrary, very ably and effectively adduced by Prof. Brewer.

Even more characteristic, however, of the qualities we have alluded to are the admirable articles entitled 'Hatfield House' and 'The Stuarts.' In the former some account is given of the MSS. in the Marquis of Salisbury's library, accompanied by a sketch of the career of Sir Robert Cecil, first Earl of Salisbury, and some very graphic pictures of Queen Elizabeth and James I. The other is an extremely interesting review of the political influences at work throughout the period between the execution of Charles I. and the Revolution of 1688. It may be thought that Mr. Brewer thinks too favourably of kings in general, and more especially of the Stuarts, whom it has been so much the custom to run down; but no one can pretend that he gives indiscriminating praise to royal personages more than to others. On the contrary, it is with kings just as it is with statesmen in these pages. Each portrait is drawn with the nicest delicacy of touch, and with a fine, sympathetic appreciation of all that was best in the man; but in each there is a distinct recognition of individual defects, and an indication of the sources from which those defects arose.

A word of commendation is due to Mr. Wace's brief memoir of the author, from which a sentence or two may be quoted about an element in Prof. Brewer's character which the editor, we think quite justly, regards as "connected with his power as an historian":—

"His sympathy was always strongly evoked for causes or for men when they were struggling against misconception and were unpopular, while he seemed to be put upon his guard towards them as soon as they became successful. As long, for instance, as it was somewhat of a reproach and rather against a man's interests to be regarded as a Tractarian, Mr. Brewer held firmly to the party; but as soon as they became fashionable he began to be interested in the new Broad Church party, which was struggling into influence through obloquy. This seemed to be an inveterate habit in his mind; and he was consistently on the side of Cato against the divinities of the hour. No matter whether it was the Tractarians, or Mr. Maurice, or Bishop Colenso, or the Athanasian Creed, or the Irish Church, some warm sympathy was sure to be given by him to the truth or the party which was being

overridden under the predominant popular impulse."

One who had studied history so attentively as Mr. Brewer could not fail to mark that most valuable truths have been at all times in danger of being overwhelmed in some torrent of popular enthusiasm. And it is well in such cases that there are minds capable of judging things by other standards than those of the opinion of the moment. Mr. Brewer was essentially a man of large mind and broad sympathies, and his liberality exceeded the liberality of other men.

The Life of Admiral of the Fleet Sir William Parker, Bart., G.C.B. By Vice-Admiral Augustus Phillimore. Vol. III. (Harri-son & Sons.)

THIS volume closes the record of Sir William Parker's useful career, and we are not sorry that Admiral Phillimore has brought his labour of love to an end. An able naval officer Sir William Parker undoubtedly was, but though during the great war he saw much active service, and though eventually he rose to the highest rank in his profession, it was not his good fortune to command a fleet, or even a squadron, in an engagement with a European enemy. Well, therefore, as he served his country, his name will never occupy a prominent place among her naval heroes. Under these circumstances we repeat the opinion expressed when we reviewed the first two volumes—that Admiral Phillimore should have condensed the ample materials at his disposal, and reduced the work to one-third of its present length. A biographer should above all things know how to select and omit. Admiral Phillimore, on the contrary, though skilful enough in supplying missing threads, seems to have been actuated by a morbid fear of leaving out anything. In the third volume this prolixity is especially apparent, and the reader is overwhelmed with a mass of letters *in extenso*, containing, in addition to mere repetition, much which, though perhaps interesting at the time, is of slight importance now. The volume takes up the history of Sir William Parker's life in 1845, when he was appointed to the Mediterranean command, which he held for the unprecedentedly long period of eight years. During that time his duties were as much diplomatic as naval, and his correspondence will be read with more profit by the politician than by the general public. Out of the long series of letters written by the admiral at this time a certain amount of valuable matter might have been sifted, but the biographer has not thought it necessary to separate the wheat from the chaff. The result is wearisome. Who, for instance, save a specialist, would care to wade through the long series of letters dealing with the abortive revolution in Portugal in 1847, and the petty intrigues of the leading men of both parties? The correspondence relating to the affairs of Italy in 1848-9 is more attractive; but even that might with advantage have been condensed. There is also too much about the entry of the British fleet into the Dardanelles to support Turkey against the pressure brought to bear by Russia and Austria to induce her to give up political refugees, and about the blockade of the Piræus. In all these operations Sir William Parker displayed

tact and moderation combined with firmness, and proved himself to be a pre-eminently safe man.

A curious little incident, very discreditable to the King of Naples, crops up in several of Sir William Parker's letters. The Prince of Capua, brother of the king, had married a daughter of an Englishman. Bomba would never recognize this marriage, and cut off all supplies. The prince with his wife and two children at length took refuge in Malta, where he was received with great kindness by the governor, the admiral, and all the authorities. He lived in a quiet, economical manner, but was followed even on to British territory by the malice of his brother. The persecution culminated in September, 1847, when,

"at the Neapolitan consul's instigation, an execution took place in the prince's house for a debt of 1,000*l.*, when it was stripped of all its furniture except the beds of his family, and I have twice visited H.R.H. since this occurrence, when three old chairs and a plain, unpainted deal table were the only articles in the room in which I was received. Their daily supplies of food are conveyed to them over the garden walls, the gates being kept closed as a security against personal arrest, of which they are still apprehensive."

The prince could at once have put an end to his difficulties had he consented to disavow his marriage and deny the legitimacy of his children. But he was a man of heart and honour, and refused to adopt so base a course. He died in 1862.

Comparatively little space is in this volume devoted to purely naval matters, but here and there are to be found passages which are of some value. Sir William Parker, though a strict disciplinarian, was averse to severity. Only on one subject does he seem to have made himself disagreeable to those under him. He fancied that smoking undermined discipline, and he would not promote an officer save on condition that he pledged himself never to consume tobacco in any form whilst on the station. He exacted the same pledge from all the officers of his flagship. Respecting the training and promotion of officers, Sir William Parker, in a letter to Sir Edmund Lyons in 1847, expresses himself with common sense tempered by conservatism:—

"I am a strong advocate for bringing forward young and active officers in responsible situations; it is the only course by which we can hope to have an efficient navy in case of European hostilities; all possible attention and protection is due to the old officers who have devoted their services to the country, but it is to the younger, and not to the infirm and declining, portion of the profession that we must look when the struggle comes on, and it is as absurd as it will prove futile to keep old gentlemen in training who have nothing to learn and are too feeble to stand the brunt of hard duty, however willing the spirit may be to set an example of activity and sound system. I feel more than ever the necessity of judicious, steady, and firm officers being kept aloft, who will on the one hand check the absurdities and presumption of modern innovations which are undermining the discipline of the service, and on the other hand avoid the severity and harshness which characterized the organization of some ships in former days. The midshipmen, mates, and junior lieutenants all require a strict but courteous control, and if a stand is not made determinedly against their dippant and conceited demeanour, we may witness a navy as brave,

but in its efficiency lamentably degenerate from the days of Nelson and our successful leaders during the revolutionary war."

In 1858, in reply to a letter from Admiral Hope, asking his opinion as to the best sort of education for naval officers, Sir William Parker says:—

"Acquirements in general knowledge should certainly be encouraged, but the great desideratum is, in my mind, to require a certain amount of scientific information as an essential qualification for rank, without, on the other hand, sacrificing so much in the attainment as seriously to prejudice practical seamanship, which has hitherto tended materially to our maritime superiority, and the universal adoption of the screw renders this more imperatively necessary. I have never doubted that our great admirals, Hawke, Howe, St. Vincent, Nelson, Collingwood, Exmouth, and others, were, with the exception of navigation, almost entirely self-educated, the whole having entered the navy so early in life, and pursued it so unremittingly for years, as to have had little information on scientific subjects beyond that self-acquired by their own intelligent, persevering minds; and I believe that but few of our most eminent chiefs ever obtained the knowledge now required for the examination of a lieutenant until long after the age at which that is at present fixed."

NOVELS OF THE WEEK.

Ayala's Angel. By Anthony Trollope. 3 vols. (Chapman & Hall.)

Sydney. By Georgiana M. Craik. 3 vols. (Hurst & Blackett.)

Eine Frage. By G. Ebers. (Stuttgart, Hallberger.)

IN 'Ayala's Angel' Mr. Trollope introduces his readers to a new set of people. The old friends are indeed grown old, and some of them, Lady Glencora among the number, are dead. To recount the fortunes of the new generation would require the present to be projected into the future, and therefore probably the "Planty Pall" series is at an end. Mr. Larry Twentyman, whom we have met before, reappears in the new book, but only incidentally. The chief characters are all new, but there is nothing very novel in the matter of the story. The main story—that of Ayala—includes several others, all more or less alike, inasmuch as money troubles in each case are the difficulty which makes a story possible. In Ayala's own case there is something more. She has an ideal. That is the explanation of the title of the book. She has formed an idea of perfection, an angel of light, as Mr. Trollope calls him over and over again in his well-known and very pleasant manner. A sort of point and a dash of humour are given to the story by the nature of the man who is ultimately successful. In appearance and manner he is as far as possible from the young lady's ideal, though Mr. Trollope's readers will hardly doubt that the hero is in reality as good a fellow as could be. 'Ayala's Angel,' like many others of Mr. Trollope's novels, is a charming book for those who are not in a hurry, but its plot and interest cannot at all compare with his best work. His amiable view of life as it is and his mastery of his art make it impossible that he should write a novel which should not be readable, but of 'Ayala's Angel' it must be said that he has seldom constructed a plot with a more slender thread.

Miss Craik's new story is one of marriage

on compulsion, and of the ways and means by which unwilling brides may be converted into loving wives. Horace Loudoun obliges Sydney Godwin to marry him, partly by pensioning her father, who is ruined and paralytic, and partly by refusing to take no for an answer; and Sydney, who is a little in love with some one else, resents the action bitterly. Horace is fond and importunate. His attentions do but make him more insupportable to his wife, and for some time it seems as if only a premature death-bed could be the issue. But Horace's sister arrives on the scene, and, seeing that Horace is too good and too kind to his wife, she advises him, as Sir Peter Teazle says, "to let her pine a little," and contrives to monopolize a good deal of his attention. Sydney grows a little jealous, of course, and in the very nick of time Horace tumbles off an omnibus, and is taken up unconscious and put to bed in St. George's Hospital. Sydney instantly discovers that she is in love with him. She flies to his side, she nurses him vigorously, she owns the error of her ways, and all ends conjugally and happily. As will be seen, the problem set forth in 'Sydney' is one not to be solved without the exercise of a great deal of daring. As Miss Craik has treated it in a rather feeble and altogether conventional manner, her book can hardly be considered a success.

Visitors to the Grosvenor Gallery last year cannot fail to remember a picture, full of sunshine and Southern skies, from the hand of Mr. Alma Tadema, called 'A Question.' To illustrate this picture Prof. Ebers has written a short story he calls an "idyl." The scene is laid at Syracuse; the time of action is not stated, but from the archaeological details with which the work is laboriously overlaid it is obviously prior to the destruction of Syracuse by the Romans. Antiquarianism, indeed, is the main fault of the book. A story as slight as Landor's *Fæsulian idyl* should be touched with the same airy hand; but the effort to be learnedly exact is too obvious, and in this attempt of Prof. Ebers the machinery is too visible and too ponderous for the slender result. To those who like to be very much instructed while they are very little amused the story may prove welcome, otherwise we fear it will not be appreciated.

OUR LIBRARY TABLE.

THE great defect of the first part of Herr Hillebrand's *France and the French*, of which Mr. Trübner has published an English translation, is that it relates to society under the Second Empire, and a good deal of what he says, although true fifteen years ago, needs qualification now. Still the portion dealing with home life is very superior to the political part of the book, written in the main from the point of view of the Right Centre, but not equal to the excellent 'French Home Life,' published by Messrs. Blackwood some years ago. Besides, there is no mention of the opinions of the peasantry, that most difficult part of French sociology, so excellently treated by Mr. Hamerton. The chapter on intellectual life, though marred by some foolish sallies, such as calling M. About a scribbler, is excellent. Herr Hillebrand is no sparing critic of his own countrymen, and in his introduction he makes remarks they would do well to take to heart. Occasionally, however, he assumes the truth of their favourite platitudes in a very naïve manner. When he says, "It is a re-

markable fact that, while military service is looked upon as an honour in a peace-loving country like Germany, in warlike France it is considered to be a burden and a low handicraft," it would occur to any one but a German that the epithets "peace-loving" and "warlike" ought possibly to be exchanged.

SOUND sense and correct observation are never out of date, and though fashions have changed since Thos. Walker sat at the Lambeth Police Court, "Felix Summerly" has done a service in reprinting the *Art of Dining*. He has, too, appended some remarks on City dinners, which breathe the spirit of the *Original*. Messrs. Bell & Sons are his publishers.

WE have received from the Medical Council *The Dentists' Register* and *The Medical Students' Register*. The number of students registered has doubled in the last twelve years. The number of dentists registered is over 5,000, but only a little over ten per cent. of these are licentiates in dentistry.

MESSRS. MACMILLAN send us a reprint, in two handy and neatly printed volumes, of *Westward Ho!* If the other volumes are as convenient, the Eversley edition ought to be a favourite. But surely a better portrait of Kingsley could have been found than the insipid frontispiece.

A REPRINT of Sir T. Dick Lauder's well-known *Tales of the Highlands* has been sent to us by Messrs. Hamilton, Adams & Co.; and one of the *Songs of the Seasons* of T. T. Stoddart from Messrs. Rutherford, of Kelso. An obvious misprint on p. xxv of Mr. Stoddart's autobiography should be corrected.

SIGNOR PENNINO has sent us the second volume of his learned *Catalogo Ragionato dei Libri di Prima Stampa* in the library at Palermo. The Sicilian capital is to be congratulated on its literary treasures and the possession of so zealous a librarian.—We have also received several numbers of that excellent periodical *Il Bibliofilo*. The last number has an interesting note on the *editio princeps* of the 'Decemnale' of Machiavelli.

TURNING to America, we have to acknowledge the receipt of the number of the *Library Journal* which contains an account of the Washington meeting.

WE have on our table *Niti-Nighandwa*, translated by C. J. R. Le Mesurier and T. B. Pānabokke (Colombo, Herbert).—*The Life and Work of William Augustus Muhlenberg*, by A. Ayres (Low).—*Stephen Grellet*, by W. Guest (Hodder & Stoughton).—*Health Havens of the Riviera* (Paisley, Gardner).—*Was Man Created?* by H. A. Mott, jun. (New York, Griswold & Co.).—*Fasting and Feeding*, by L. S. F. Winslow (Baillière).—*On some Properties of the Earth*, by O. Reichenbach (Wertheimer).—*Fossil Sponge Spicules from the Upper Chalk*, by G. J. Hinde (Munich, Wolf & Son).—*Carter's Practical Gardener* (Carter & Co.).—*The Railway Diary and Official's Directory, 1881* (McCorquodale & Co.).—*Domestic Plumbing and Water Service*, by W. White (Crosby Lockwood).—*Fairfax on Personal Economy, Diet, and Hygiene* (Fairfax & Co.).—*Magnetic Surveying*, by William Lintern (Crosby Lockwood).—*Cries in a Crisis*, compiled by R. A. Macfie (Stanford).—*Seven Lectures on the Doctrines of Positivism*, by J. Kaines (Reeves & Turner).—*The Christian Age*, Vol. XVII. (Lobb & Bertram).—*Woman's Fortitude*, by E. Money (Whittingham).—*The Margaret Book*, by Th. von Saldern (Low).—*Lares and Penates*, by Mrs. Caddy (Chatto & Windus).—*An Eviction in Ireland and its Sequel*, by E. Carr (Dublin, Gill & Son).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Athanasius (St.), *Historical Writings of*, according to the Benedictine Text, with an Introduction by W. Bright, cr. 8vo. 10/6 cl.
Caldwell's (H.) *Relations of Science and Religion*, cr. 8vo. 6/ Newth's (S.) *Lectures on Bible Revision*, cr. 8vo. 3/6 cl.

Fratt's (J.) The Song of Solomon, rendered into English Verse, cr. 8vo. 3/6 cl.
 Rodwell's (J. M.) Prophecies of Isaiah, translated from the Hebrew, cr. 8vo. 5/6 cl.
 Speaker's Commentary, New Testament, Vol. 3, 8vo. 28/6 cl.

Fine Art and Archaeology.

Buxton (H. J. W.) and Poynter's (E. J.) German, Flemish, and Dutch Painting, 5/6 cl. (Illustrated Text-Books of Art.)
 Great Artists: Velazquez, by E. Stone; Giotto, by H. Quilzer, cr. 8vo. 3/6 each, cl.
 Leslie's (G. D.) Our River, Illustrations by the Author, super-roy. 8vo. 25/6 cl.
 Milin's (J.) Excavations at Carnac (Brittany), a Record of Archaeological Researches in the Alignments of Kermario, imp. 8vo. 15/6 cl.

Poetry.

Johnstone's (Rev. J.) Nuga Poetice, or a Wheen Rhymes, 12mo. 5/6 cl.
 Naden's (C. C. W.) Songs and Sonnets of Spring Time, 5/6 cl.

Music.

Edwards's (H. S.) The Lyrical Drama, 2 vols. cr. 8vo. 21/6 cl.

Philosophy.

Bully's (J.) Illusions, a Psychological Study, cr. 8vo. 5/6 cl.

History and Biography.

Alaop (C. M.) Memorials of, compiled by M. Braithwaite, cr. 8vo. 6/6 cl.
 Colquhoun's (Major J. A. S.) With the Kurram Field Force in 1878-79, 8vo. 16/6 cl.
 Guizot's (M.) History of France, 1789-1848, edited by Madame de Witt, Vol. 8, roy. 8vo. 24/6 cl.
 Irving (Lieut. J.), a Memorial Sketch, and Selection from the Letters of, edited by B. Bell, cr. 8vo. 5/6 cl.
 O'Grady's (S.) History of Ireland, Vol. 1, 8vo. 10/6 cl.
 Quinet (Edgar), his Early Life and Writings, by R. Henth, 8vo. 12/6 cl.
 Stephenson (George), Life of, by S. Smiles, Centenary Edition, cr. 8vo. 3/6 cl.
 Talleyrand (Prince) and Louis XVIII., Correspondence of, by M. G. Pallain, 2 vols. 8vo. 24/6 cl.

Geography and Travel.

Cut's (R. N.) Pictures of Indian Life, 1852-1881, cr. 8vo. 7/6 cl.
 Guthrie's (Mrs.) Life in Western India, 2 vols. cr. 8vo. 21/6 cl.
 Levkolia, the Capital of Cyprus, 4to. 10/6 cl.
 Robertson's (C. G.) Kuram, Kabul, and Kandahar, being a brief Record of Impressions in Three Campaigns, 6/6 cl.
 Trotter's (P. D.) Our Mission to the Court of Morocco in 1880, 8vo. 24/6 cl.

Philology.

Cambridge Greek Text for Schools, edited by J. J. S. Perowne: Gospel of St. Matthew, by Rev. A. Carr, 12mo. 4/6 cl.
 Euripides Medea, with an Introduction and Commentary, by A. W. Verrall, 8vo. 7/6 cl.
 Modern German Reader, edited by C. A. Buchheim, Part 1, 12mo. 2/6 cl.
 Rutherford's (W. G.) The New Phrynichus, being a Revised Text of the Eclogæ of the Grammarian Phrynichus, with Introduction and Commentary, 8vo. 18/6 cl.
 Theucydides, translated in English, with Introduction, Notes, &c., by B. Jowett, 2 vols. 8vo. 32/6 cl.

Science.

Dobell (H.) On the Mont Dore Cure, and the Proper Way to use It, 8vo. 7/6 cl.
 Farnsworth's (J.) Domino Cards for Teaching Arithmetic, 4to. 3/6 cl.
 Lee's (J. E.) Note-Book of an Amateur Geologist, 8vo. 21/6 cl.
 Martin's (J.) Contributions to Military and State Medicines, Vol. 1, 8vo. 10/6 cl.
 Nicholson (H. N.) On the Structure and Affinities of the Genus Monticulipora, roy. 8vo. 18/6 cl.

General Literature.

Binnie's (Rev. A. J.) His Native Land, cr. 8vo. 2/6 cl.
 Braddon's (Miss) Asphodel, cr. 8vo. 6/6 cl.
 Clarke's (C.) Elsie Grey, a Tale of Truth, cr. 8vo. 5/6 cl.
 Co-operation in Land Tillage, by M. A., cr. 8vo. 6/6 cl.
 Frost's (R.) Old Showmen, cr. 8vo. 3/6 cl. (Wanderer's Library.)
 Gerold's (F.) Nine Colonies, cr. 8vo. 4/6 cl.
 Gillilan's (Rev. G.) Sketches, Literary and Theological, 7/6 cl.
 Greenwood's (J.) Wilds of London, cr. 8vo. 3/6 cl. (Wanderer's Library.)
 Hayward's (W. S.) Stolen Will, 12mo. 2/6 bds.
 Jefferies's (R.) Wood Magic, 2 vols. cr. 8vo. 21/6 cl.
 McCarthy's (J.) Donna Quixote, cheap edition, cr. 8vo. 2/6 bds.
 Macleod's (H. D.) Elements of Economics, Vol. 1, cr. 8vo. 7/6 cl.
 Melancholy Anatomized, principally founded on Burton's Anatomy of Melancholy, 12mo. 2/6 cl. (Mayfair Library.)
 Notes of Lessons on Animals and Common Things, cr. 8vo. 2/6 cl.
 Steel's (J.) Solution of the Practical Points of Malting and Brewing, sm. 4to. 30/6 cl.
 Trollope's (A.) Ayala's Angel, 3 vols. cr. 8vo. 31/6 cl.
 Worboise's (E. J.) The Heirs of Errington, cr. 8vo. 5/6 cl.

FOREIGN.

Theology.

Köhler (A.): Lehrbuch der Biblischen Geschichte, Section 2, Part 2, 2m.

Philosophy.

Hig (J.): La Philosophie Positive par Auguste Comte, 2 vols. 20fr.

History.

Wüstenfeld (F.): Geschichte der Fatimiden-Chalifen, 14m.

Philology.

Teichmüller (G.): Literarische Fehden im Vierten Jahrhundert vor Chr., 8m.
 Wieseler (Fr.): Bemerkungen zu Euripides Kyklops, 2m.
 Zirkw (M.): Griechische Wortbildung, 2m.

Science.

Kerl (B.): Repertorium der Technischen Journal-Literatur, Jahrg. 1879, 15m.

NOTES FROM DUBLIN.

THE recent meeting of the Irish Church Synod was a momentous one, on account of the discussion on the status of the Trinity College

divinity school, which does not now seem likely to be disturbed. When the Irish Church was disestablished, its defenders in the Houses of Lords and Commons, Lord Cairns and Dr. Ball, should, of course, have insisted upon a sum being allocated to the divinity school of the Church, as was done in the case of Maynooth. This they neglected to do, and consequently the disestablished Church found itself depending for theological training on the old and eminent school founded by Trinity College for its own students, and supported from the College funds. But the appointment of professors and the control of the school lay, of course, in the hands of the College, seeing that it grew out of the theological faculty naturally attached to the University of Trinity College.

At first the Church Synod endeavoured to make good a claim on the College funds for the maintenance of their divinity school. They proposed to take from the College 2,700l. per annum, or a sum equivalent, and, while leaving the College to have the expense of paying for the school and the trouble of giving it lecture and examination rooms, they proposed to take from it all control, as the College was secularized, and a board of Dissenters (should it arise) could not be trusted with theological appointments for the Church. It was urged by the College that no case had been made for this spoliation, that there could not be a governing board of Dissenters for at least a century to come, and that, if there was, it would be perhaps more cautious than its orthodox predecessors to choose men agreeable to the Church of Ireland, for a considerable number of the students in arts enter for theological purposes, and the interests of the College and Church are thus closely combined. The advocates of the Church side seemed at one time, however, likely to succeed. They had the late Provost so strongly with them that he was ready to give away any amount of the College property to the Church. They had a Royal Commission reporting in their favour, as its chief members were strong partisans of the Synod, and the College interests were inadequately represented. The governing board even offered some concessions as to joint government, and the segregation of the divinity fund for that purpose, which were indignantly rejected as insufficient by the Church party; and yet the late discussion showed that the assailants of the College had a bad case, and it collapsed accordingly. It was shown conclusively that no part of the College property was ever given or intended for purely theological purposes, but that the College was founded, like all other old colleges, for the advancement of religion and learning generally. It was shown that the present management of the school was so satisfactory that it commanded respect in England and abroad, and that no change in its government was likely to take place. Above all, it was shown by Dr. Stubbs from careful tables that not more than one-third of the clergy ordained in Ireland during the last ten years had obtained the College divinity testimonium. This last fact was almost decisive. It appeared then that the Church party were zealous for the purity (and for the patronage) of a school of which they made but little use; in fact, Trinity College trains more men for the English and colonial churches than for Ireland. The result was that the Synod could do no more than request the College to carry out the concessions which had once been imprudently offered, but to which the present Board is in no way bound. A segregation of the 2,700l. per annum now applied to the divinity school would be absurd; for, supposing the school to dwindle down to five or ten students per annum, such an application of money would be a gross abuse. The faculty must, of course, always be endowed for the purpose of conferring proper degrees, but the teaching staff should be diminished or increased according to the wants of the school. And this, no doubt, will be the practical solution of the question. The bishops

who were so vehement in crying out for the purity of the school should be advised to require its teaching for their ordination candidates; they will then obtain a stronger and clearer right to be heard in the matter. Meanwhile the outlook for the Church of Ireland is dismal. Men neither divinity students nor graduates in arts are constantly being ordained, especially in the diocese of Kilmore. What will be the future condition of the Irish clergy? G.

'GOODY TWO SHOES.'

May 16, 1881.

IN your last number your correspondent Mr. Charles Welsh refers to a letter which I sent to you ten years ago on the authorship of 'Goody Two Shoes.' He says that I then produced nothing beyond a "bare assertion" that the writer of that famous little book was Mr. Giles Jones, the grandfather of the late Principal Librarian of the British Museum; and that my letter is "little more than an extract from Nichols's 'Literary Anecdotes.'" Allow me to say that I produced a good deal of evidence on the authority of the grandson, Mr. Winter Jones; and as to Nichols, I was utterly ignorant until I saw Mr. Welsh's letter that he had ever mentioned one word upon the subject. I am delighted to hear that it is so, because now we have another independent and high authority in favour of Mr. Giles Jones. In fact, what we really want is some "proof" and not "bare assertion" on the other side. I venture to add that Mr. Charles Welsh cannot produce it.

W. M.

JOHN GORHAM PALFREY.

THE death of Dr. Palfrey, the venerable historian of New England, causes a blank not easily filled in the literary circles of the United States of America. Boston, the capital of Massachusetts and the centre whence New England ideas have radiated over the country since the days when the city was founded by John Winthrop, was his birthplace. He there entered the world on May 2nd, 1796. He took his degree at Harvard University, in Cambridge, in 1815, and he died there on the 26th of last month. His favourite study as a youth was theology, and his bent led him to become a minister of the Unitarian sect, which was stronger and more popular in Massachusetts when he was young than it is at the present day. In 1818 he became pastor of the Brattle Square Church, in Boston, an office which he filled till 1831. Then he was elected Professor of Sacred Literature at Harvard, and he continued to act as professor till 1839, when he resigned. Mean time he had taken part in public affairs, and addressed his fellow countrymen on important occasions. When it was still thought a responsible and dignified duty to deliver an oration on the 4th of July, he discharged it with marked ability, his oration being delivered in 1831. Before this he had delivered discourses in favour of temperance, and after this he published, in 1835, a notable pamphlet, entitled 'A Plea for our Militia System.'

Before resigning his professorship at Harvard Mr. Palfrey had accepted the honourable and thankless office of editing the *North American Review*. He contributed upwards of thirty articles to the *Review* during the six years of his editorship. His earliest historical effort was a discourse, delivered at Barnstable in 1839, commemorating the bi-centenary of the Cape Cod settlement. On the 31st of October, 1844, he delivered a "Semi-Centennial Discourse" before the Massachusetts Historical Society, and in 1846 he wrote a life of his grandfather, W. Palfrey, who was one of Washington's aides-de-camp. A volume of articles on the 'Slave Power,' contributed to the *Boston Whig*, then edited by Mr. C. F. Adams, late Minister to this country, was given to the world by Mr. Palfrey in 1846. Before then he had been

elected a member of the General Court of Massachusetts, and he aided Horace Mann in his efforts to establish normal schools and school libraries. For two years Mr. Palfrey was a member of the House of Representatives at Washington, when he was known as an ardent abolitionist and a friend to progress. His father was a merchant at Demerara and Boston, and the possessor of an estate in Louisiana. He inherited the Louisiana property, with the slaves who, in those days, were treated as part of it. One of Mr. Palfrey's first acts after entering into possession was to give freedom to his slaves, so that when he advocated abolitionism in Congress he was enforcing views to which he had given practical effect at a pecuniary sacrifice. His views were both too practical and advanced for his constituents, who refused to re-elect him a member of Congress.

The exclusion of Mr. Palfrey from public life caused him to plan and execute his 'History of New England.' He meant to carry it down to the period of the Revolution, but his powers failed him before he had accomplished his self-imposed task. He has left much manuscript behind him, yet the work as it stands will probably remain unimproved. It is substantially complete. Its special merit is to set forth the story of New England's early days in great detail and with an impartiality which has not yet been equalled. His own modest hope was that "in honest undertaking he might not appear to have altogether failed." The work is not one to please the indolent reader. It is better fitted for the student who knows something of the subject, yet it has the merit of containing in ordered fashion all the facts necessary for comprehending the struggles and aims of the New England Puritans. Between the years 1861 and 1866 Dr. Palfrey was Postmaster of Boston. This was his last public office. His later years were uneventful, and in passing away at Cambridge at a ripe old age he left behind him the memory of a well-spent life and an attractive personal character.

CHATTERTON.

University College, Toronto.

At the present time, when the recent death of Carlyle confers a special interest on anything from his pen, you will perhaps think the characteristic and thoughtful estimate of the poet Chatterton contained in the following letter well worth its space in the columns of the *Athenæum*.

DANIEL WILSON.

"5, Cheyne Row, Chelsea,

"10th January, 1870.

"My Dear Sir,—Accept many thanks for your volume on Chatterton, which I received two or three days after your letter, and have read with unusual interest and attention.

"The narrative, in spite of its abstruse and much obscured subject, is at once clear and concise; and throws an unexpected illumination upon Chatterton. Indeed it is the first time I have fairly been able to understand what Chatterton and his affairs really were. To sympathetic minds it is a deep and painful tragedy; and to all minds it is a wonderful physiological prodigy,—in which latter sense at least it may long have its interest among mankind.

"Beyond doubt you are abundantly sympathetic to the poor Boy; and his fate and history are indeed sad in the extreme. But I had here and there a feeling withal that perhaps he was incapable of being saved; that besides these lamentable obstructions of his childhood, there was something wrong in the original conformation of him. Too much of vehemence and violence for any piety and loyalty he had;—clearly a considerable want of reverence, and an enormous overplus of mere ambition and egoism?—I remark too in his marvellously precocious poetry far more of shining colour and grandiloquent sound than of any finer spiritual element:—in short, one has a feeling that per-

haps his thrice-miserable death at that early stage may have been the least miserable ending for him. Poor Boy; poor erring, struggling, vainly soaring brother mortal, what a dismal, painful bit of Human History however that may be!

"I remember well your pleasant visit here, and also my reading of your former Book. With myself much is mournfully changed since then, but not my goodwill towards you and such as you.

Believe me

Yours sincerely,

"T. CARLYLE.

"Professor D. Wilson, &c., &c.,

"Toronto."

KADESH OF THE HITTITES.

THE following is Lieut. Conder's account, recently received by the Committee of the Palestine Exploration Fund, of his new identification of the Tell Neby Mendeh, on the river Orontes, with the sacred city of the Hittites:—

The city of Kadesh, on the Orontes, is generally said to have been on an island in a lake, but the representation in the Ramesseum at Thebes of the great battle between Rameses II. and the Hittites appears rather to show a fortress surrounded by a river and situated not far from the borders of a lake. The name of this river in the hieroglyphics is Aninatha or Hanruta, and the city is described as lying "on the western bank of Hanruta at the lake of the land of the Amorites."

The portion of the battle piece representing the town is copied in Sir G. Wilkinson's 'Ancient Egyptians,' vol. i. p. 257. The city is shown with a double moat crossed by bridges. On the left a broad stream flows to the lake, but on the right the piece is obliterated, and it is impossible to see whether the moat ran all round or whether the town lay between the junction of two streams. Three higher and two smaller towers are shown, and the Hittite army occupies the ground to the left of the river near the shores of the lake.

Another representation of the town is to be found in the 'Denkmäler' of Lepsius, where the place is a long oval with a single moat; three high towers are seen projecting above the rest, and the moat leads downwards on the left, and also away on the right, no bridges being shown.

The lake near or in which Kadesh stood has long been identified with the Baheiret Homs or Baheiret Koteineh. It is six miles long and two miles broad; the Orontes passes through it between Riblah and Homs, about eight miles south-west of the latter town. This lake, according to Abu el Feda, the geographer, was called in his time Bahret Kades, but that title is now no longer known, and the actual site of Kadesh has remained doubtful. It is true that an island exists in this lake, but the Egyptian account of the fight cannot be understood easily on the supposition that this island, three-quarters of a mile distant from the shore, was the place attacked, and I was never able to understand the topography of the battle until, when standing on the true site of Kadesh, it became suddenly all clear.

The Egyptian army was arranged south of the city of Shabatim, with the brigade of Amun behind and the brigade of Ra west of Shabatim. Shasu (or Arab) spies were here brought before the Pharaoh, and gave false intelligence, to the effect that the King of the Hittites was far away, near Aleppo, whereas he lay really in ambush behind the town of Kadesh. Rameses accordingly began to descend towards the region north-west of Kadesh, and there halted to rest. His scouts here informed him of the secret, which they extorted from some Hittite prisoners, and the forces near Shabatim were ordered to advance. The King of the Hittites passed over the ditch south of Kadesh, and fell upon and routed the brigade of Ra, which retreated "on the road upwards to the place where the king was." Rameses was then attacked on his right flank, and his retreat cut off by 2,500 chariots of the allies. He however charged the Hittites, and drove them before him to the Orontes, where many of his soldiers and chariots were lost, and the King of Aleppo was drowned.

The battle is said to have been "in the plain of the land of Kadesh." On the following morning Rameses attacked the city, which yielded, and a peace was made with the Hittite king, and written on a plate of silver, the text of which is preserved in the official account of the campaign.

Such, then, was the problem to be solved—the discovery of a moated city on the Orontes, near the lake of Homs, in such a position as to agree with the minute description of the Egyptian scribe. This site I lit upon unexpectedly in the Tell Neby Mendeh, situated on the left bank of the Orontes, about four

English miles south of the lake of Homs, for I discovered that the name *Kades* was known to all the inhabitants of the vicinity as applying to extensive ruins on the south side of this great tell, while Neby Mendeh is the name of a sacred shrine on the highest part of the hill, close to which a small Arab village has now grown up.

Not only is the name of Kadesh thus preserved, but in looking down from the summit of the tell I appeared to see the very double moat of the Egyptian picture; for while the stream of the Orontes is dammed up so as to form a small lake some fifty yards across on the south-east of the site, a fresh brook flows on the west and north to join the river, and an outer line of moat is formed by earthen banks which flank a sort of aqueduct parallel with the main stream. The united waters flow northwards from the tell and fall into the lake of Homs. Thus on the south Kadesh is protected, but not naturally, by a ditch, and the moat may have formerly been completed by cutting a cross channel from the Orontes to the northern stream.

Dr. Robinson states that the only traveller who had visited Tell Neby Mendeh in his time was Dr. Thomson of Beyrout, who in 1846 found a ditch running from the Orontes to the stream on the west (which he calls el Mukadiyeh). This ditch we did not see, but it possibly exists still rather further south than the point to which we followed the stream. Dr. Thomson specially notices that the tell was thus isolated on an island between the two streams.

We spent some time in examining this site, and in taking compass observations from the tell. The mound is conspicuous from all sides, and the view from the top is extensive. On the south the plain of the Bukia is visible, stretching between the Lebanon and Antilebanon as far as the ridge or sly on which the Kamia stands up against the sky-line. To the east are the fertile plain which extends from Orontes some twenty miles to the foot of the mountains, and the peaks above Palmyra, streaked with patches of snow. On the north-east the plains of Homs stretch to the horizon, and great tells, the sites of buried cities, rise from the flat expanse, while a dusty mound and a few white domes and minarets, with dark gardens to the left, mark the position of Homs itself. On the north the long, narrow lake gleams between its marshy shores, and three large tells, one in the water, two on the eastern shores, are specially conspicuous. The north-west shore is bare and black, the basalt moors rising westwards to form a long low ridge, and dotted here and there with black Turkoman encampments, while between these downs is seen the distant chain of the Ansariyeh mountains, with the great Crusading fortress of Krak des Chevaliers (Kalât el Hosen) in a conspicuous position on the heights.

To the south of these mountains a gap occurs, and on the west and south-west the ridge of Lebanon, with dusky brushwood and rocky spurs, rises to the snow-clad summit of the cedars. The rich plateau east of the Orontes is scattered with ruined villages, with here and there a group of poplars, but the basalt moors are almost uncultivated. In the arable land a race of Fellahin, whose black beards and hooked noses bear a strong family likeness to the features of the ancient Assyrians as shown on the bas-reliefs, is settled, but the Turkomans, who may perhaps be considered to be the modern representatives of the Hittites, are encamped on the moors, and are found far west in the pastures below Kalât el Hosen. The scene is perhaps almost unchanged from that on which Rameses looked down as he crossed the western watershed and descended to the south-western shores of the Hittite lake; and the same mixture of Turanian and Semitic nationalities which is traced on the walls of the Ramesseum is still observable by the traveller in the vicinity of Kadesh.

Dr. Robinson, whose journey only extended as far north as Riblah, identifies the site of Tell Neby Mendeh with the Laodicea of Lebanon (also called Laodicea Scabiosa), mentioned by Ptolemy and Polybius, and shown on the Peutinger tables. The distance from Homs and the fact that Polybius mentions a lake and marshes near this Laodicea serve to confirm the identification, which does not interfere with the supposition that the town was formerly called Kadesh. Laodicea ad Libanum (as it is called by Strabo and Ptolemy) was one of the six towns named by Seleucus Nicator in honour of his mother Laodice; and the fact that the site at Neby Mendeh was that of an ancient capital of the district would naturally have commended it to the Greek monarch, while at the present day, as in so many other cases in Palestine, the ancient Semitic appellation has survived the more modern foreign title.

Tell Neby Mendeh is a great mound, without trace of rock, so far as we could see, extending about 400 yards in a direction about 40° east of true north. The highest part is on the north-east, where a Moslem graveyard looks down on gardens in the flat tongue

between the two streams. The height is here, perhaps, about one hundred feet above the water.

On the south-west the mound sinks gradually into the plough land. The village is situated about the middle of the tell, with the shrine of Neby Mendeh—a large square building with a very white dome—at the north-west angle of the group of houses, which are rudely built of basalt chips in mortar, with mud roofs. Large mud-ovens are erected east of the village. On the Tâhmet Kades, a modern mill, built of older materials, chiefly of basalt, and immediately north of this the brook is crossed by a bridge of one arch, while a second arch crosses the outer channel or aqueduct. These bridges being just in the same position in which they appear on the Egyptian picture; and while on the one hand they are of modern masonry, on the other they lead to roads the line of which is probably unaltered. The stream is fresh and flows quickly; we saw a good many fish swimming in it, and fragments of column shafts lay on the ground near the mill and the bridges.

The principal ruins are on the flat ground east of the mill. Here in 1864 Dr. Thomson found the peasants breaking up the stones; and long trenches have been dug, from which blocks of limestone have been excavated and carried away. The ground is strewn with chips of limestone and basalt and fragments of pottery all over the ploughed land. A piece of wall is still standing, built of small rubble in hard mortar, which is full of pounded pottery and charcoal, while courses of thin, well-burned bricks, like those used by the Romans, are built in between the courses of rubble. Still further east are the foundations of a building called "el Kamûa," about fifty feet square, with remains of a doorway in the south-east corner. Some broken pillar shafts lie near, and the walls appear to have been ornamented with pilasters in low relief, the details of which, as well as those of a fragment of cornice, resemble the mouldings at Kamûa el Hirnîl. These probably are remains of the Laodicea of later times, for even in the early Christian period this city was the see of a bishop.

Crossing to the south of the village, we regained the great dam with sluices which is built right across the Orontes, at the foot of the tell on the east. It occupies the position of the eastern bridge shown in the Egyptian picture, and though the masonry is apparently modern, the foundation may, perhaps, be ancient. The mill on the dam has several fragments of ancient masonry built into its walls, and the door lintel has a curious design with an Arab inscription much defaced, and a central circle enclosing what appears to be a sabre or cutlass.

Tell Neby Mendeh appears to be a sacred site of great antiquity, and this is not unnatural when we reflect that the name Kadesh itself indicates a "sacred" city, consecrated to the Sun God or to his consort Astarte. Neby Mendeh is said to have been a son of "our Lord Jacob," though which of the twelve tribes is intended, unless the word be a corruption of Manasseh, it is not easy to understand. The spring from which the tributary stream of el Mukadiyeh flows is called el Taurur ("the oven"), a term applied, I believe, in the Koran itself to a certain deep chasm whence, according to Moslem tradition, the waters of the Deluge first broke forth; and it is evident that a tradition of Noah's flood still exists in connexion with the tell and the lake, for some three miles north of the tell and east of the river there is a curious site known as Sefinet Neby Nûh, "Ark of the Prophet Noah." It is a great platform of earth, some 300 yards square, with small mounds at the four angles, as if representing the remains of towers. It is surrounded with a ditch about forty feet deep and wide. No traces of masonry are visible, and the platform is covered with furrows, having been converted into a ploughed field by the peasantry. The direction of the sides is about north-east and south-west. An ancient road runs northwards a little to the west, and on this close 'Arjûn, about half a mile from Tell Neby Mendeh, we found a Roman milestone lying fallen, another detail which favours the identification of the tell with the Laodicea of the Itineraries.

Literary Gossip.

In the course of the present month will be published at Paris M. Victor Hugo's new work, 'Les Quatre Vents de l'Esprit.' It will form two volumes octavo, divided as follows:—Tome I^{re}, 1^{re} Partie, Le Livre Satirique; 2^e Partie, Le Livre Dramatique ("comprenant une comédie en un acte et un drame en deux actes"); Tome II^e, 1^{re} Partie, Le Livre Lyrique; 2^e Partie, Le Livre Épique: La Révolution.

We are informed that Mr. Halliwell-Phillips has just discovered in Warwickshire a valuable collection of documents throwing considerable light on the social position and history of Shakspeare's connexions in that county. Amongst other matters of interest, it seems that, throughout the poet's youth, his uncle Henry rented a considerable quantity of land under Bartholomew Hales at Snitterfield, and, by a chain of curious evidence, the exact site of his farm has been ascertained. It was situated on the brow of the hill near the church, skirting the road to Luscombe. As Snitterfield is within an easy walk of Stratford-on-Avon, the youthful Shakspeare must have been very familiar with the locality.

THE subscription for the Revised Version of the New Testament has been enormous: over a million of copies.

THE *Day of Rest* for June will contain a complete story by Mr. William Black, entitled 'The Pupil of Aurelius.'

In the June number of the *Contemporary Review* the Duke of Argyll will conclude his series of papers on 'The Unity of Nature.' Among the other contents will be—'Boycotted,' by Mr. Bence Jones; 'Some National Characteristics of European Society,' by Dr. Karl Hillebrand; 'Conversations with Carlyle,' by Dr. W. Knighton; two papers on Lord Beaconsfield—one by the Rev. Malcolm MacColl, and the other by the writer who uses the *nom de plume* of "Shirley"; also a poem on Lord Beaconsfield's death, 'At His Grave,' by Mr. Alfred Austin; 'Ferdinand Lassalle and German Socialism,' by Mr. John Rae; and 'Mr. Herbert Spencer's Philosophy and the Philosophy of Religion,' by Dr. A. M. Fairbairn.

MR. E. W. GOSSE has undertaken to write a life of Gray for the series called "English Men of Letters."

DR. SMILES is engaged in preparing another industrial biography, the subject of it being Mr. Robert Nasmyth, the inventor of the steam hammer.

MESSRS. SMITH, ELDER & Co. have, we believe, some intention of publishing a supplementary volume to their magnificent *édition de luxe* of Thackeray's works, consisting of pieces not hitherto collected, at least in this country. Probably few persons who have not had in their hands the American editions of Thackeray are aware how numerous and interesting these pieces are. Doubtless some things are included in those editions which are attributed to Thackeray on rather slender evidence; but a large proportion are certainly from his pen. His well-known *noms de plume* in *Fraser* and *Punch* are, so far as they extend, an unerring guide. As Thackeray did not make sketches for other men's articles, the well-known sign of the spectacles, so common in the volumes of *Punch* between 1844 and 1854, almost in itself identifies the letterpress which accompanies them; but no doubt the account books of the *Punch* office would furnish still better evidence.

A SPECIAL meeting of the members of the Library Association was held on Wednesday at the London Institution, to consider the question of postponing the visit of the Association to Cambridge from this year to

next. After some discussion, it was resolved to hold the meeting of the present year in London.

MR. THOMS has devised a new kind of bookplate—a photograph of the possessor of the book, and below it his coat of arms and his name.

'VISITORS FROM THE OTHER WORLD' is the title of a new work which Mr. Stuart Cumberland, who has done much to expose the chicaneries of spiritualism, has in the press. The book is intended to give a practical explanation of the means employed by the best-known mediums in producing those manifestations called spiritual, which have deluded many intelligent minds. On the other hand, a spiritualist is going to bring out a book called 'The Occult World,' based on his experiences in the East.

THE *Harvard University Bulletin* prints a letter from Mr. Emerson to the President of the College announcing Carlyle's bequest. In a letter dated 1869 Carlyle wrote to Mr. Emerson:—

"Many or most of them are not without intrinsic value; one or two are even excellent as books; and all of them, it may perhaps be said, have a kind of symbolic or biographic value, and testify (a thing not useless) on what slender commissariat stores considerable campaigns—twelve years or so long—may be carried on in this world. Perhaps you already knew of me, what the Cromwell and Friedrich collection might itself intimate, that much buying of books was never a habit of mine,—far the reverse even to this day."

MR. ERASMUS WILSON'S account of ancient Egypt will be published immediately by Messrs. Kegan Paul & Co.

AN historical sketch of the Borough, entitled 'Southwark and its Story,' by Mrs. Edmund Boger, which originally appeared in the columns of a local paper, will be published shortly.

THE third portion of the library of the late M. A. Firmin Didot is to be sold in Paris between June 9th and 15th. The manuscripts will be on view at Mr. Quaritch's shop at the beginning of next week.

THE following works will be published before long by Calmann Lévy: a second series of the amusing 'Contes de la Haute Bretagne' of X. Sebellot; 'Le Bachelier,' by Jules Vallès; 'Deuxième Campagne des Anglais en Afghanistan,' by a captain in the French Artillery (the first volume contains nineteen maps); and an account of the stay at the French Embassy in Constantinople of Antoine Galland, the translator of the 'Arabian Nights.'

THE 'Index to the Catalogue of Additions to the Manuscripts in the British Museum in the Years 1854-1875' is on the point of being issued. It contains many thousands of entries, and is comprised in a thick octavo of nearly 1,600 pages, double columns. Nearly 11,000 manuscript volumes and 17,000 charters and rolls have been indexed during the progress of the work, which will prove a valuable guide to the more recent additions to the Manuscript Department.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for April last contains the titles of fifty-one Reports and Papers, ten Bills, and thirty-three Papers by Command. Among Reports and Papers we call attention to a Return showing the

Present Number and Names of the several Urban Sanitary Authorities in England and Wales under the Public Health Act (1875); a Return of all Holdings purchased by Tenants from the Church Temporalities Commissioners; a Report from the Select Committee on Tramways (Ireland), with Minutes of Evidence; and a Return of the Total Number of Electors on the Register now in force. Among the Bills we note the titles "Copyright," "Tramways (Ireland)," and "Land Law (Ireland)." Among Papers by Command are the Report of the Medical Officer of the Local Government Board for 1879, with plates; a Return showing the Expenditure from the Grant for Public Education in the Year 1880, together with the Results of the Inspection and Examination during the Year ending August 31st, 1880; and two Special Reports by Mr. Joseph Dickenson, Inspector of Mines, on the Use of Gunpowder in Slate or Ironstone Mines.

DR. C. M. INGLEY and Mr. Samuel Timmins have been elected honorary members of the German Shakspeare Society.

FOR the first time in the annals of the Calcutta University a native gentleman has been elected president of the Faculty of Arts. This honour has been conferred on the Hon. the Mahārājā Jotindra Mohan Tagore, C.S.I.

A MOVEMENT is afoot among the Parsees of Bombay to promote the spread of religious education amongst the members of their community. It is proposed, amongst other things, to establish a free library, and to take steps towards bringing the favourable opinions expressed by European savants with respect to Zoroastrianism within reach of all.

MR. BAIRD, who recently died in St. Thomas's Hospital, was known in the west of England for his verse and prose contributions to the *Western Times*, written in the Devonshire dialect over the signature of "Nathan Hogg." They enjoyed great popularity in their time, and have been collected and frequently reprinted and published. Lately he had been reporting for the London daily press. Rheumatism and asthma occasioned his death.

WE regret to hear of the death at Nice of Mr. Benjamin Crosby Lockwood, the eldest son of the late Mr. Mark Lockwood, who for many years occupied a prominent position in the house of Messrs. Simpkin, Marshall & Co. The deceased gentleman was formerly actively engaged in bookselling and publishing, but has for some time been in a declining state of health.

THE Swedish writer Fredrik Vilhelm Scholander, best known under the pseudonym of "Acharius," died at Stockholm on the 9th inst. He was born in the same city on the 23rd of June, 1816. In 1848 he became Professor of Architecture at the Swedish Academy of Fine Arts. His best poetical works are 'Luisella' and 'Stories in Ottawa Rima.' He was a man of varied accomplishments, a poet, an architect, a painter.

THE complete programme of the ceremonies connected with the bi-centenary of Calderon has been issued. These festivities will extend over a period of eight days, commencing on Sunday next, the 22nd inst., and closing on the 29th. A chief feature will be

the *procecion histórica*, led by eight heralds in the sumptuous attire of the seventeenth century, followed by one hundred pages, each carrying a standard bearing the name of one of Calderon's dramas. The Vintners' and other guilds will take part. An immense car drawn by eight horses will represent an apotheosis of the great dramatist. A printing press as used in the seventeenth century will print *en route* copies of an *auto* for distribution amongst the crowd. A grand requiem mass, at which the principal clergy, nobility, and others will assist, is expected to prove most impressive. The leading actors and vocalists will all be fully employed, and the scholars of all the educational establishments will recite poetical compositions, and take part in the several processions. It may be well to advise journalists that arrangements have been made to welcome members of the press, and that an application to Señor Guillermo Rancés, of *La Epoca*, will be placed in the hands of the committee charged with this duty, and receive every attention.

A NEW novel by Miss Iza Duffus Hardy, entitled 'Love, Honour, and Obedy,' will be shortly published by Messrs. Hurst & Blackett.

MR. W. TAYLER, who it will be remembered rendered eminent services during the Indian Mutiny as Commissioner at Patna and was rewarded by the loss of his post, is going to publish, through Messrs. W. H. Allen & Co., 'Thirty-eight Years in India, from Juganath to the Himalaya Mountains.' The first volume is in the press, and will shortly be published.

A GREEK manuscript, which it is not unlikely may prove of considerable historical interest, has recently been discovered by Prof. Vassilyevsky in the Synodal Library at Moscow. The last and most interesting portion of the MS. is, as it appears, a contemporary account of the Greek wars and the Bulgarian insurrection of 1040. The unknown writer describes the Bulgarian movement in considerable detail, and assigns its commencement to the Valachs. The geographical situation of these last is defined. They are spoken of as a branch of the Bessi who dwelt along the Danube and Save, chiefly in hardly accessible regions, whence they ravaged the surrounding lands. They are, moreover, characterized as insincere and treacherous, an account of them which tallies with that of Strabo.

MR. P. CHALMERS writes:—

"With reference to the letter of Mr. Pearson Hill, I beg to enclose copy of the reply sent to me by the Honorary Secretary of the Memorial Fund, from which you will perceive that no exception is taken to the two facts I had advanced—simply that the matter was 'too late in the day.' I further enclose proof sheets which had been prepared for my first pamphlet, 'The Adhesive Stamp,' giving an account of the episode the omission of which therein Mr. Pearson Hill complains of, and you can judge whether he has reason to complain, or otherwise, at my having said nothing about it. For reply to Mr. Pearson Hill's other statements I refer to my pamphlet just published, 'Was it an Invention or a Copy?'"

We cannot insert more letters on this subject. No one who knew the late Sir Rowland Hill can suppose that he would claim credit for ideas which were not his own.

A CORRESPONDENT writes:—

"In connexion with the important discovery of Kadesh, the northern capital of the Hittites, by Lieut. Conder, I may be allowed to draw attention to the fact that, according to readings of Septuagint MSS., as pointed out by Dr. Field in his excellent edition of the Hexapla, Kadesh of the Hittites is mentioned in the Bible. The enigmatical words in 2 Sam. xxiv. 6, ארץ חרש, rendered in the Authorized Version 'the land of Tahtim-hodshi,' are translated in some codices εἰς γῆν Χερρίου (Χερρίου or Χερρυνίου) Κάδους. The land of the Hittites Kadesh, evidently translated from the Hebrew ארץ החתים קדש, as Dr. Field rightly suggests. M. Halévy, in his article 'Manassé, Roi de Juda, et ses Contemporains,' which appeared in the last issued fasciculus of the *Revue des Études Juives*, in quoting this emendation with reference to his arguments that the Palestinian Hittites belonged to the same race as the Hittites in Upper Syria, adds the following conclusion: 'Voilà un fait remarquable en faveur de l'antiquité des annales de David: un écrivain postérieur n'aurait pu enregistrer parmi les possessions de ce monarque une ville aussi éloignée et disparue depuis longtemps.'"

SCIENCE

Graphical Determination of Forces in Engineering Structures. By James B. Chalmers, C.E. (Macmillan & Co.)

MR. CHALMERS has the ill fortune to arouse a certain degree of prejudice against views of which the soundness is, in the main, indisputable, by the mode in which, in the very opening sentence of his preface, he speaks of "the graphical method, the creation of Prof. Culmann, of Zurich," as passing "from its birthplace in Switzerland (1860) into Germany, Austria, Italy, Russia, and Denmark." Familiarity with the works of foreign scientific writers may be of the utmost service to an English author, but it should not lead him to overlook the earlier labours of his own countrymen. So far from the graphic method being discovered in 1860, Mr. W. H. Barlow in 1846 read two papers on the subject before the Institution of Civil Engineers. Exception may, perhaps, be taken to a reference to the still earlier lecture read by the late Sir Charles Fox before the Royal Institution in 1835, on the construction of the skew arch, on the ground that it rather dealt with the modes of setting out curves in work of this nature than with that of determining the strain; but the principles there developed had been indicated by Hutton and Peter Barlow. Mr. W. H. Barlow's papers were: (1) 'On the Existence of the Line of Equal Horizontal Stress in Arches, and the Mode of determining it by Geometrical Construction,' and (2) 'On the Geometrical Construction of a Curve of Equal Horizontal Stress.' If the six plates which accompanied Mr. Barlow's papers and his statement of the problems which they illustrate be compared with Mr. Chalmers's chapter on "the arch," it will be seen that the geometric, as contrasted with the algebraical, mode of treatment is far more closely adhered to by the English than by the Swiss engineer. We fully agree with the opinion that geometric methods possess a much higher value than analytical for expanding the intellectual powers. Geometry

presents the propositions under a sensible form, she removes the train of auxiliaries which hide them from our view, she puts in evidence the transformations which each problem undergoes; and when the solution appears we perceive the truth under a form the most simple and attractive."

We leave to more special critics the discussion of Mr. Chalmers's remark:—

"To the best of our knowledge, modern geometry has only full recognition at present in one university [he is speaking of the United Kingdom], Trinity College, Dublin."

It is to be hoped that the number of those engineers amongst us who have received a scientific training is not quite so limited as Mr. Chalmers supposes. Has he by any chance made himself acquainted with the course of study at Woolwich or with the professional papers of the Royal Engineers? We trust, moreover, that the following sentence refers rather to a past than to the present time:—

"By how many are such surrounded, often jangled, undistinguishable by them from the daily, committing blunders by rule of thumb, affecting to despise science, talking vaguely of their experience and the practical, whence our public structures suffer in strength, elegance, and economy from vicious design, and our public works from defective method in their complete conception."

Without attempting that minute criticism which would be out of place in the columns of the *Athenæum*, we may at once say that the work before us is a valuable treatise, full of thought, labour, and information, and containing solutions of most of the problems which the engineer has to solve with reference to the internal resistances of structures. The chief fault is that the author does not sufficiently carry out his own recommendations of the use of purely geometric method. The book is full of analytic notation, and not only so, but of wholly unexplained analytic notation. Thus a what is called the "introductory section" is told that "the preliminary problem" is "to find graphically the value of Σav by means of a force and cord polygon." This is rushing in *medias res* with a vengeance. There is no explanation given of these symbols. To those who are familiar with the works cited in the preface this is, no doubt, plain sailing; but for the ordinary student something in the way of explanation of the notation used is indispensable. The value—and it is really great—of Mr. Chalmers's elaborate volume is impaired by the want of such an opening chapter as should explain to the student what it is wished to do, and what are the principles on which it is proposed to effect the solution of the problems given. As it is, many a man to whom geometric research is germane will be driven from the study of Mr. Chalmers's carefully drawn diagrams by the (to him) repulsive notation of the text. The least that a writer who uses analytic notation by way of explaining geometrical problems can do is to provide his readers with something in the way of a scientific glossary. "Peu à peu aussi," as the author well quotes from Poncelet, "les connaissances algébriques deviendront moins indispensables, et la science, réduite à ce qu'elle doit être, sera ainsi mise à la portée de cette classe d'hommes qui n'a que des moments fort rares à y consacrer." But that implies the

power of treating geometric questions by pure geometry. The fault of Mr. Chalmers's book is that it presupposes an algebraical education before the student is aided to grapple with the geometric problems.

We took "equilibrate" to be an error of the press, but as it recurs this can hardly be the case.

GEOGRAPHICAL NOTES.

MAJOR PINTO has left Lisbon for Brazil in the steamer Tamar; he goes to present a copy of his book to the emperor, and to thank in person the various learned associations of the empire and the Portuguese colonies of Rio de Janeiro, Pernambuco, &c., for their cordial appreciation of his services. It is said the edition in the Portuguese language of Major Pinto's travels is sent by the London publisher to Brazil by the Tamar before putting it in circulation in Portugal; this would appear to be good policy, for otherwise the book would fall an early and easy prey to the Brazilian pirates.

We regret to announce the death of Romolo Gessi, Col. Gordon's energetic coadjutor, which took place at Suez on the 30th of April last.

Dr. Bocage, a member of the Lisbon Geographical Society, is finishing his notable work on the ornithology of the province of Angola, which is a register of the long and admirable explorations of Senhor Anchieta, the Portuguese naturalist.

The book descriptive of the explorations of Senhores Capello and Ivens is nearly ready, and the engravings are said to be excellent. There are being prepared several editions in foreign languages.

A so-called International Geographical Institute at Berne, in Switzerland, has published the prospectus of a school for the practical training of geographical explorers.

M. Georges Pouchet is about to proceed to Northern Norway on board the French despatch boat Le Coligny. He proposes to explore the marine and freshwater Fauna of the Varanger Fiord.

Capt. Gallieni is at length at liberty to return to the Senegal. King Ahmadu has signed a treaty by which the French are granted the exclusive right of navigating the Upper Niger. They on their part undertake to supply the negro king with four mountain guns and 1,200 breechloaders, and to pay him an annual subsidy of 1,000*l*.

The May number of Petermann's *Mittheilungen* contains maps of Western Mongolia, showing the results of Potanin's explorations, and of the south-western portion of the United States, embodying Wheeler and Hayden's surveys. There is likewise a sketch map of Dr. Lenz's journey to Timbuktu.

PUBLISHERS' QUOTATIONS.

11, Wellington Mansions, North Bank, May 14, 1881.

I FIND that Messrs. W. & A. K. Johnston, of Edinburgh and of 6, Paternoster Buildings, E.C., are issuing a prospectus of a certain Biological Atlas, in which the most prominent announcement is a quotation of an opinion said to have been expressed by me, to the effect that I advise all students to obtain the work. Messrs. Johnston cannot be exonerated from gross and culpable carelessness in thus attributing to me, for the purpose of selling their book, an opinion which I have never expressed. So far from having ever recommended this Biological Atlas, I have, from the date of its first publication onwards, objected to it as a reproduction of bad notes taken at South Kensington by a clumsy scholar. And I make a point of warning my class against it whilst forbidding its use in my dissecting rooms. E. RAY LANKESTER.

SOCIETIES.

ROYAL.—May 12.—General Strachey, V.P., in the chair.—G. A. Daubrée, J. C. Marignac, Carl

Nägeli, and Carl Weierstrass were elected Foreign Members.—The following papers were read: 'On the Physiological Action of β Lutidine,' by Messrs. C. G. Williams and W. H. Waters.—'Discussion of the Results of some Experiments with Whirled Anemometers,' by Prof. Stokes.—'Investigations in the Spectrum of Magnesium,' by Profs. Living and Dewar.—and 'Note on the Reduction of the Observations of the Spectra of One Hundred Sun Spots observed at Kensington,' by Mr. J. N. Lockyer.

ASTRONOMICAL.—May 13.—J. R. Hind, President, in the chair.—Messrs. J. A. Barringer, T. P. Gray, and R. Wigglesworth were elected Fellows.—Father Perry described the preparations made by M. André, director of the observatory at Lyons, for observing the transit of Venus. He has been making experiments upon the ligament observed on an artificial model of the transit set up in the subterranean part of the Ecole Normale.—Mr. Lockyer gave an address to the Society on his observations of the thickened iron lines seen in the spectra of sun spots. He has confined his attention to noting the behaviour of twelve of the iron lines in the most easily visible part of the sun-spot spectrum, between F and D, and finds that the lines which are seen reversed and thickened in the spectrum of one spot do not correspond with the group of lines seen reversed in the spectrum of another spot. The relative intensity of the individual lines also varies from spot to spot, and the lines which are seen thickened in the sun-spot spectrum do not correspond with the bright iron lines seen in the spectrum of the prominences. From his observations Mr. Lockyer draws the deduction that the iron vapour is broken up into simpler constituents in the lower and hotter regions of the sun's atmosphere.—Mr. Gill, the director of the Cape Observatory, was called upon by the President to give some account of the work upon which he is engaged. He proposes to undertake a redetermination of the constant of aberration. Hitherto he has been occupied with the observation and reduction of occultations, and with observations for the determination of the parallax of stars with the heliometer which he made use of for his observations of the opposition of Mars.—Mr. Glaisher read a paper, by Mr. Burnham and Prof. Hough of Chicago, on their observations of the nebula near Merope.—Mr. Ranyard mentioned that he had received a letter from Dr. H. Draper, of New York, stating that he had obtained another photograph of the nebula of Orion showing stars down to the 147 magnitude. The magnitude of these stars has been specially measured by Prof. Pickering, so that there can be little doubt that in the photograph, which was exposed for 104 minutes, stars were registered which were only just on the limit of visibility with an 11-inch telescope similar to that with which the photograph was taken. The nebula as shown in the photograph extends over an area fifteen minutes in diameter.—The following papers were also presented to the Society and taken as read: by Prof. R. S. Ball, 'On a simple Approximate Method of calculating the Effect of Refraction upon the Distance and Position Angle of two Adjacent Stars,'—T. W. Backhouse, 'On the Inclination of the Zodiacal Light,'—Prof. A. S. Herschel, 'Fall of a Meteorite on March 14th, 1881,'—Mr. W. F. Denning, 'Transit Times of the Spots on Jupiter,'—Sir G. B. Airy, 'Addition to a Paper on the Effect on the Moon's Movement in Latitude produced by the Slow Change of Position of the Plane of the Ecliptic,'—Mr. E. Hartwig, 'Note on the Physical Libration of the Moon,'—Mr. W. H. M. Christie, 'Note on the Flexure of the Greenwich Transit Circle,' and 'Further Remarks on Mr. Stone's Alterations of Bessel's Refractions,'—Mr. A. M. W. Downing, 'On the Supposed Difference in the Refractions north and south of the Zenith of Melbourne,'—Prof. A. Hall, 'Observations of the Companion of Sirius made at the U.S. Naval Observatory, Washington,'—Mr. E. J. Stone, 'Note on the Effect of Atmospheric Dispersion on the Determination of Solar Parallax by Meridian Observations of Mars,' also 'Note on some Points connected with the Determination of the Co-efficient of the Parallax Inequality,'—and Mr. A. Marth, 'Ephemeris for Physical Observations of Jupiter, 1881-82.'

GEOLOGICAL.—May 11.—R. Etheridge, Esq., President, in the chair.—Messrs. J. Decey, G. Kilgour, and R. W. MacLeod were elected Fellows.—The following communications were read: 'Notes on the Fish-remains of the Bone-bed at Aust, near Bristol, with the Description of some new Genera and Species,' and 'On some Fish-spines from the Coal-Measures,' by Mr. J. W. Davis.—'On some Specimens of Diastopora and Stomatopora from the Wenlock Limestone,' by Mr. F. D. Longe.—'On a new Species of Plesiosaurus (*P. Conybeari*) from the Lower Lias of Charmouth, with Observations on *P. rugocephalus*, Stutchbury, and *P. brachycephalus*, Owen,' by Prof. W. J. Sollas, accompanied by a Supplement on the Geological Distribution of the Genus Plesiosaurus, by Mr. G. F. Whidborne, and 'On

certain Quartzite and Sandstone Fossiliferous Pebbles in the Drift in Warwickshire, and their probable Identity with the true Lower-Silurian Pebbles with similar Fossils in the Trias at Budleigh Salterton, Devonshire,' by the Rev. P. B. Brodie.

SOCIETY OF ANTIQUARIES.—May 12.—The Earl of Carnarvon, President, in the chair.—Mr. C. R. Markham exhibited a silver tazza, probably intended for a dish for sweetmeats. The hall mark was of the year 1532. In the bowl are thirty-seven circular depressions, in the centre one of which are the arms of Chichester impaling Palmer. Round the inside of the rim are the words, "Benedictus Deus in donis suis et sanctis in omnibus." The dish, which is evidently for domestic use, was presented to Arlington Church, co. Devon, by John Palmer Chichester, grandson of the Giles Chichester whose arms are on the dish. It is now used in that church as an alms dish.—The Rev. C. J. Cheales communicated a paper on some mural paintings in Friskney Church, Lincolnshire, of which he at the same time exhibited three tracings, representing respectively the Last Supper, the Assumption of the Blessed Virgin, and the Nativity.—Mr. J. P. Harrison exhibited a piece of slate with scratchings on it and other remains from Towny, Merionethshire. Mr. Harrison had persuaded himself that the scratchings in question were representations of urns, celts, hatchets, baskets, tunics, and other articles.

STATISTICAL.—May 17.—J. Caird, Esq., President, in the chair.—Mr. R. D. Urlin, Barrister-at-Law, read a paper 'On the Incumbered Estates Commission, Ireland, 1849-58, with Suggestions for a similar Jurisdiction in England.'

MICROSCOPICAL.—May 11.—Prof. P. M. Duncan, President, in the chair.—Ten new Fellows were elected and nominated.—Amongst the objects exhibited were Seibert's polarizing microscope, Nachet's binocular dissecting microscope, Verick's skin microscope, Houston's botanical microscope, embryological sections from the Naples zoological station, &c.—Papers and notes were read: 'On a New and Remarkable Annelid,' by Mr. Stewart, 'On the Markings of Diatoms,' by Dr. Matthews, Mr. J. Deby, and Count Castracane, 'On a New Species of Hydrosera, Wallich,' by Dr. Stofferth, and 'On Improvements in Illumination,' by Mr. J. Smith.—Also a note by Prof. Abbe on the conditions of micro-stereoscopic vision with special reference to the fact that the *lateral* amplification of an object in depth is equal to the square of the lineal amplification in breadth, reduced, however, in proportion to the refractive index of the medium in which the object is: thus an object under a power of 100 times would be magnified 10,000 times (lineal) in depth if in air, 7,500 times if in water, and 6,800 if in oil or balsam.

MATHEMATICAL.—May 12.—S. Roberts, Esq., President, in the chair.—Prof. C. Niven was admitted into the Society, and the following were elected Members: Messrs. L. Rosenthal, F. Franklin, C. A. Van Velzer, and Miss C. Ladd.—The following papers were communicated: 'On Ptolemy's Theorem,' by Mr. C. W. Merrifield, 'The Summation of certain Hypergeometric Series,' by the Rev. T. R. Terry, 'Quaternions Proof of Mr. S. Roberts's Theorem of Four Coinciding Spheres,' by Mr. J. J. Walker, 'Some Solutions of the "15 Girl" Problem,' by Mr. Carmichael, and 'Note on the Co-ordinates of a Tangent Line to the Curve of Intersection of Two Quadrics,' by Mr. W. R. W. Roberts.—Shorter communications were made by the President, Prof. Cayley, Mr. Hart, and Mr. J. J. Walker.

PHYSICAL.—May 14.—Prof. Fuller in the chair.—Messrs. D. J. Blakely and W. Kilner were elected Members.—Prof. Foster communicated a paper, by Prof. Rowland and Mr. E. H. Nichols, 'On Electric Absorption in Crystals,' these experiments showed that calcite had no absorptive power.—Prof. Minchin described his new sine absolute electrometer, and a paper was read from Dr. J. E. Mills, 'On the Ascent of Hollow Glass Bulbs through Liquids.'

FOLK-LORE.—May 13.—Earl Beauchamp, President, in the chair.—Mr. H. B. Wheatley read two papers. The first was 'On the Superstitions of Pepps and his Times.' Mr. Wheatley said that the value of noting the superstitions of Pepps consisted in the fact that Pepps was far from being a superstitious man, and that, therefore, the credulities he gave way to belonged to the age rather than to the man. Mr. Wheatley pointed out some of the amusing parts of the diary on dreams, apparitions, vows, fortune-telling, and the like.—Lord Beauchamp in the discussion which followed observed that Archbishop Laud believed in the omens to be derived from dreams.—The second paper was 'A Note on English Fairies.' Its object was to throw some light upon the influence which literature had exercised

upon popular traditions. Thus down to Chaucer's time the notion of fairies was mixed up with the old Greek and Latin mythology, Pluto, for instance, being styled by Chaucer the king of the fairies. The divines seemed to relegate the whole of the fairy world to the regions of the devil world. What was not of God was necessarily of the devil. But Shakespeare introduced something altogether different, more pure, and more true. His fairies were the fairies of the people. He simply transferred to his pages for all time what he had heard himself and had believed in himself down in his Warwickshire home. From his time, therefore, the literary knowledge of English fairies has been nearer the true popular tradition, though again Madame d'Aulnois has introduced the Dame Durien kind of fairy into the realms of literature.—The President, in commenting upon the interest and value of Mr. Wheatley's paper, pointed out how the names of places and fields had been influenced by fairy-lore, and gave some instances from Madresfield, Worcestershire.

ARISTOTELIAN.—May 9.—S. H. Hodgson, Esq., President, in the chair.—Rev. E. P. Scrymgeour was elected a Member.—Mr. W. A. Casson read a paper 'On the English School (Hartley, J. Mill, and J. S. Mill),' which was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Geographical, 2.—Anniversary.
- Aristotelian, 7½.—Scottish School, Hamilton and Mansel, Mr. S. Oliver.
- Institute of British Architects, 8.—Ballot for Fellows: 'Observations on the Mariette Excavations at Sakara,' Prof. Davidson.
- Society of Arts, 8.—Colour Blindness, and its Influence upon Various Industries, Lecture II, Mr. R. B. Carter (Cantor Lecture).
- Tues. Royal Institution, 3.—'Non-Metallie Elements,' Prof. Dewar.
- Linnean, 3.—Anniversary; President's Address.
- Anthropological Institute, 8.—'Bone Necklaces from the Andaman Islands,' Dr. A. Thomson; 'Arts of the Andamanese and Neolithic,' Mr. E. H. Man; 'Vestiges of Girdle Sacrifices, Jar Burial, and Contracted Internments in India and the East,' Mr. M. J. Wainhouse.
- Civil Engineers, 8.—Discussion on Mr. Thornycroft's Paper 'On Torpedo Boats and Light Yachts for High-Speed Steam Navigation'; 'The Production of Paraffin and Paraffin Oil,' Mr. K. H. Brunton.
- Wed. Literature, 8.—'Popular Literature of Old Japan,' Mr. C. H. Fowler.
- Geological, 8.—'Discovery of some Remains of Plants at the Base of the Denbighshire Grits, near Corwen, North Wales,' Dr. H. Hicks, with an Appendix by Mr. R. Etheridge; 'Mammalian Jaw from the Purbeck Beds at Swanage, Dorset,' Mr. E. Willeit; 'Reptile Fauna of the Goum Formation,' Prof. H. G. Seeley.
- Spelling Reform Association, 8.—Annual Meeting.
- Thurs. Royal Institution, 3.—'Magnetism,' Prof. Tyndall.
- Telegraph Engineers, 8.—'Construction and Working of a Military Field Telegraph,' Mr. P. V. Luke.
- Society of Arts, 8.—'Telegraphic Photography,' Mr. S. Bidwell.
- Fri. United Service Institution, 3.—'Military Colonization as a Reserve for India,' Major-General D. J. Newall.
- Quakers' Microscopical Club, 8.—'Artificial Production of Indigo,' Prof. H. E. Ruscoe.
- Sat. Royal Institution, 3.—'Russian Literature: Lermontoff,' Prof. C. E. Turner.
- Physical, 3.
- Botanic, 3½.—Election of Fellows.

Science Gossip.

M. G. A. DAUBRÉE, who was elected last week a Foreign Member of the Royal Society, is President of the Académie des Sciences, Paris, Inspector-General of Mines, Director of the École des Mines, and Professor of Geology in the Musée d'Histoire Naturelle. Among his numerous contributions to the literature of geology his 'Études Synthétiques de Géologie Expérimentale' have attracted much attention. Three other foreigners were elected at the same time: M. J. C. Marignac, of Geneva, well known for his chemical researches and determination of atomic weights; Prof. Carl Nägeli, of Munich, an eminent physiological botanist; and Prof. Carl Weierstrass, of Berlin, a mathematician of high repute.

PROF. BABINGTON has obtained for the Cambridge University Botanical Museum the entire herbarium of the late M. Gaston Geneviev, of Nantes, consisting of about 7,000 species, from France, Spain, Algeria, Asia Minor, Greece, Denmark, &c., together with the typical specimens of Rubi described in his monograph of that genus.

It is now strongly urged upon the university authorities at Cambridge that a proposal made by the Philosophical Society, to allow its extensive library to become the nucleus of a general scientific library at the new museums, should be at once accepted, and a librarian be appointed. The recent alterations and extensions at the museums have rendered a large room available for this purpose, and it is known that many additions to the library would be made by donations if suitable arrangements could be made.

Compared with Oxford students, who have the Radcliffe Library at their disposal, science students at Cambridge are at great disadvantages in consulting valuable scientific works.

ABOUT one hundred students are now attending Dr. Michael Foster's classes in physiology in the Cambridge museums, of whom more than twenty are women. This is a very large school to have been formed by one teacher in about ten years, considering that all the students work at the subject practically. No higher justification of Dr. Foster's appointment at Cambridge could be given.

THE New York Nation says that Dr. Rachel L. Bodley, Dean of the Woman's Medical College of Pennsylvania, has in an address published the replies to a circular sent by her to the graduates of the institution in the form of eight questions. Answers were received from 189, and of these 166 reported themselves as 'now engaged in active medical practice.' No less than 60 are engaged as resident or visiting physicians in hospitals, &c., or as physicians in female schools and colleges. Of 55 who teach or lecture, seven are professors in medical colleges. Three-quarters of them do not earn more than 3,000 dollars per annum, and, on the other hand, three have earned enough to retire from active service. Of the 54 who have married only five have desisted from practice on account of marriage.

THE Davis Lectures for 1881 will be delivered at the Zoological Gardens, commencing on Thursday, June 16th. The lecturers will be Prof. Flower, W. K. Parker, and Mivart, Dr. P. L. Sclater, and Messrs. J. E. Harting and W. A. Forbes. Prof. Flower has been re-elected President of the Zoological Society.

THE American Association for the Advancement of Science seriously contemplates inviting the British Association to hold their meeting in the United States in 1883.

MR. THOMAS GAFFIELD, of Boston, Mass., has published in a separate form his communication to the American Association for the Advancement of Science 'On the Action of Sunlight on Glass.' Mr. Gaffield draws attention to several changes produced by solar action which have not been hitherto sufficiently studied.

PROF. GRAHAM BELL and Mr. Sumner Tainter have communicated to the National Academy of Arts and Sciences of America the results of their recent researches. They have proved that the development of sound by the influence of intermittent radiations is a property common to all matter, and not a peculiarity possessed by selenium only. The reproduction of speech by the action of radiant energy is found to be most powerful when the selenium cell is replaced by one of lampblack.

MR. S. P. LANGLEY, of the Alleghany Observatory, has devised an instrument for weighing off radiant energy which is far more sensitive than any thermopile known. Exceedingly thin strips of steel, platinum, or palladium are connected as coils with a sensitive galvanometer, and through these an electric current circulates, which is adjusted so that the needle stands at zero. Any radiant force falling on one of the coils changes its conducting power, and the galvanometer is deflected. Mr. Langley has with this instrument measured the heat of the moon's rays with much satisfaction.

FINE ARTS

THE GROSVENOR GALLERY.—SUMMER EXHIBITION NOW OPEN. Daily, Nine to Seven.—Admission, 1s.; Season Tickets, 5s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH EXHIBITION IS NOW OPEN. 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Catalogue, 6d.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN. From Nine till Seven.—Admission, 1s.; Catalogue, 6d. Gallery, 53, Pall Mall. H. F. PHILLIPS, Secretary.

Will Close Saturday, 21st inst.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—Dedley Gallery, Egyptian Hall, Piccadilly.—THE SEVENTEENTH ANNUAL EXHIBITION. OPEN DAILY, from Ten till Six.—Admission, 1s. Catalogue, 6d.

THE SEVENTEENTH ANNUAL EXHIBITION OF CABINET PICTURES BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at THOMAS M'LEAN'S Gallery, 7, Haymarket, next the Theatre.—Admission on presentation of Address Card.

FALL MALL GALLERY, 48, Pall Mall.—NOW OPEN to the Public, the EXHIBITION OF PICTURES by the celebrated Russian Artist, ALVAZOVSKY. ALVAZOVSKY'S "COLUMBUS'S SHIP IN A STORM."

ALVAZOVSKY'S "COLUMBUS'S LANDING ON THE ISLAND OF SAN SALVADOR," and many other notable Paintings, at the Fall Mall Gallery, 48, Pall Mall.—Admission, 1s.; Fridays, 2s. 6d.; Catalogue, 6d.

TORKSHIRE FINE-ART AND INDUSTRIAL INSTITUTION, TORK.—NOW OPEN, the SUMMER EXHIBITION OF PAINTINGS, and the Prince of Wales's magnificent Collection of INDIAN PRESENTS.—Admission, 1s.; Excursionists, 6d.

ROSA BONHEUR'S celebrated PICTURES, "ON THE ALERT" and "A FORAGING PARTY," which gained for the Artist the Cross of the Order of Leopold of Belgium at the Antwerp Academy, 1879; also the COMPLETE ENGRAVED WORKS OF ROSA BONHEUR, including the well-known "HOUSE FAIR," NOW ON EXHIBITION at L. Lefebvre's Gallery, 14, King Street, St. James's, S.W.—Admission, 1s.—Ten to Five.

CITY OF LONDON SOCIETY OF ARTISTS.—WILL CLOSE SATURDAY, May 20th.—THE SECOND EXHIBITION NOW OPEN at the "Gallerie" Hall, Doughty Hill, opposite Cannon Street Station.—Admission, 1s.; Saturdays, 6d.

FINE ARTS EXHIBITION, Royal Albert Hall.—OPEN DAILY, Ten till Six.—Admission, including Catalogue, 1s.

FINE ARTS EXHIBITION, Royal Albert Hall.—ROYAL ACADEMY PICTURES, for which room could not be found at the Academy, ON EXHIBITION DAILY.—Admission, with Catalogue, 1s.

FINE ARTS EXHIBITION, Royal Albert Hall.—The Lift is available for Visitors Free of Charge.

DORRIS GREAT WORKS, "CHRIST LEAVING THE PRETORIUM," "CHRIST ENTERING JERUSALEM," and "MONSIEUR PHARAOH," each by 22 feet, with "Dream of a Soldier's Wife," "Soldiers of the Cross," "The Dream," "Rainbow Landscape" (Loch Carron, Scotland), &c., at the DORRIS GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE SALON, PARIS.

(Second Notice.)

Or the masters who deal with tone M. Henner is the living chief, although he is a mannerist of the narrowest order. His *St. Jérôme* (No. 1126) is a triumph in the painter's style of art, and also in regard to its passionate design. Of course the time is evening, the place the darkling margin of a wood, the season hot autumn, and the effect clear but declining twilight. The life-size, gaunt, bald old saint lies naked on the ground, his wan flesh luminous in the gloom, his face upturned, and his white beard quivering in an appeal to the mute blue heavens, whose peacefulness contrasts with his fierce emotions. One hand is extended, while with a great ragged stone in the other St. Jerome beats his breast. M. Henner's smaller picture is not equal to this, or to others of the same kind which have preceded it here. It is *La Source* (1125), a naked nymph seated on a bank at the side of a gloomy, tree-shaded pool; the hot, dark reflections of the trees enclose on the surface of the water a brilliant blue gleam from the sky. The nymph is dressing her deep auburn hair; its colour supplies the greatest glow to the picture. The artist's conventions in flesh painting pervade the work, but the carnations are not so clear or pure as before, and the contrasts of tones and tints are quite as strong, but not so subtle as in other cases. The face is not unbeautiful.

Another tone painter is M. Puvis de Chavannes, who this year at least, along with something that is *précieux* and even ridiculous, displays qualities which account for, if they do not justify, the enthusiasm of his admirers, and, to some extent, enable us to understand why he was employed to decorate the Pantheon in the odd mode of art illustrated here by *Le Pauvre Pêcheur* (1944), unsubstantial figures placed in a landscape which is a wonderful exercise in tone, and, as such, pathetic and beautiful. Here we have, apart from the allegory, a representation of what seems to be a reflection, nothing like the substance, of French fisher life in its saddest yet most heroic aspect, projected with little or no colour on the atmosphere of some dim region on the verge of Lethe or of Heaven. It seems like a vision, at once solemn, scoundless, and serene, of a gaunt man, clad in a pink shirt, bare-armed, bare-headed, and bare-breasted, kneeling in his boat, not more substantial than its reflection on the ashy-grey, waveless water of an estuary, which extends past grey and blue

peaks and promontories to the horizon, where a deep purple foreland is nearly lost in the silvery light, not a gleam of which is more than pallid. On the land a gaunt woman gathers yellow flowers, and an emaciated infant sleeps, let us hope to wake no more in such a deplorable world as this of M. Puvis de Chavannes. If we grant the motive of such pictures to be poetical, their conception inspiration, and not affectation, it is possible to excuse the deficiency of technical skill which is too obvious in the outlining of the figures, and to assent to the evasion of half the difficulties of executive art, such as modelling, light and shade, and colour. The painter depends entirely on tone and a certain undefined, mysterious chiaroscuro. The result of these abnegations means much, or it means nothing beyond the freakishness of an ascetic dream. But at the best this is art of a very shallow kind, and hardly to be tolerated by experts and scholars.

A notice of a *Salon* without mention of quasi-poetic decorative pictures, such as M. Falero's *L'Étoile Double* (860), would not be faithful or characteristic. M. Falero has embodied, with more cleverness than purity or nobility of style, the well-known notion of stars borne aloft by nymphs. Here the latter are sustaining glittering planets on the tips of their extended fingers. On the loftiest playdoy of the bluest of firmaments M. Falero has placed his double-star bearers, two girls grating on a common centre and sustaining luminaries, whose lustre reveals the rosy and meretricious forms of the bearers. The idea is, in its way, pretty, and it has been prettily enough carried out.—Another pictorial conventionality of the French school must be mentioned, because it is not unfrequently seen in the Champs Élysées. We choose its type in M. Harlamoff's *Un Joueur de Mandoline* (1103), the life-size figure of a musician clad in red hose, red jerkin, and sleeves of red and white brocade. He has a black shock of hair escaping under a red biretta, and he lies coiled before gorgeous tapestries on a heap of embroidered cushions. As a study of red and its harmonies, powerfully painted and vigorous in key and tone, this work is admirably picturesque, even masterly.—Almost as conventional in their treatment and quite as mannered are two pictures by M. Israels. Of these *Plus Rien* (1189) is profoundly pathetic, and would touch us more deeply if the theme were less touchbare. It is an exercise in grey and its allies of brown and blue, and depicts the dim illumination of a Dutch cottage, where a newly-made widower sits stunned and helpless at the side of the bed on which lie the remains of his wife. Her hands, that toiled so long, are now folded and still. The rosy touches of morning hardly penetrate the gloom behind the figures, but they create rich varieties of tone and colour. The story is well told by the faces and figures. In *École de Couture à Katryk* (1190) M. Israels has fairly enough borrowed a subject from M. É. Frère. A double row of girls in white caps sit sewing under the superintendence of an elderly matron. The picture is not without humour, and there is plenty of character in the figures. Their arrangement is good, and so is that of the light and the low tones. Both pictures are rather flimsy.

M. J. P. Laurens is hardly equal to himself in *L'Interrogatoire* (1342), the scene of which is a cell in a convent, its subject an inquiry by the Inquisition. A tall, lean, elderly monk in a loose brown frock stands erect before the questioners, one of whom is hidden by a massive Romanesque column, while his companion's hideous face, its sunken features and protuberant jaws, are half concealed by his black hood. A fat, thick-lipped secretary writes at a table, and watches the obstinate-looking victim in the brown frock, whose heels are tied to a ring in the floor, while his hands are bound by a rope which goes overhead by a pulley and thence to the windlass behind the judges, on the levers of which two stalwart lay brethren

stand ready. Although it tells its story well and the victim's face and air are first rate in design, this picture is evidently a "pot-boiler." M. Laurens's *Portrait de Madame la Comtesse R*—(1343) is a fine, life-size, seated figure in pale olive-grey velvet, with near it a red chair and table-cover, the background being of the same colour. Gold ornaments are on the table. These, with the somewhat pale carnations, complete the chromatic scheme of a vigorous, solid, and masterly picture, the like of which is very rare in England.

La Carte à Payer (881), by M. E. Fichel, a spirited representation of the old subject of presenting the bill after *déjeuner*, is characteristically happy and delicately careful. The figure of the *garçon* in the yellow vest, white apron, and black breeches is first rate. Equally good is the gentleman in pink who has charge of the note. Finish, breadth of tone and colour, a soft and glowing illumination, and apt expressions and attitudes make up the charms of an admirable cabinet picture.—A capital study in sad grey tones and sober tints is M. Fantin-la-Tour's *La Brodeuse* (862), a lady in black, seated easily at a frame. His *Portrait de Mlle. E. C.*—(863), in white, with a red fan, with delicately toned flesh, is fine and solid: a good picture.

M. É. Lévy's life-size, full-length seated figure of a *Jeune Mère allaitant son Enfant* (1439) is delicately toned and rather loosely drawn. The mother's action is exquisitely tender and graceful, and her expression is good. Weak as the draughtsmanship is, this somewhat luxurious study of low tones and tints in a silvery light is a nice piece of art, more welcome than the fervidly voluptuous suggestions of other pictures by the same painter.—Another painter of voluptuous studies is M. Jules Lefebvre, whose *Ondine* (1385) has the pale carnations the artist indulges in, and trailing masses of reddish auburn hair. She stands against a grey rock, and the chromatic scheme of the picture is completed by masses of purple irises near the naked limbs of the somewhat unsubstantial nymph. Here are the artist's characteristic softness of the flesh, shadows without solidity, delicate fusion of a more than effeminate sort, audaciously bad drawing, and affected gracefulness of pose. By the same is *La Fiammetta* (1384), a bust of a red-lipped, red-haired damsel, whose gold-crowned tresses fall behind her shoulders, while she holds her head erect and her plump mouth pouts; her features are all flushed with life and passion. She has a dress of smalt embroidered with gold. She is a vigorous embodiment of a heroine of the 'Decameron.'—Another well-known painter is M. H. Le Roux, who continues faithful to his white-robed vestal virgins, and in *Herculanum*, 23 Août, An 79, (1430) has found another opportunity of depicting girls in trouble. Beautiful young ladies, who are somewhat Parisian and white, are dressed in classic robes enriched with the trabea and gold, and picturesquely grouped on a hill, where they have borne the sacred utensils of their temple, and are followed by others who are loaded with valuables. Behind, Vesuvius flares and thunders; above, smoke, dust, and stones drift in furious torrents of air and rain. As usual with the painter, the maids are almost bloodless, their flesh being smooth and excessively fair, but their draperies are carefully cast and deftly if not searchingly painted.

A *Salon* would not be complete without a picture of the agonies of an injured *saltimbanque*, and the tawdry finery and real squalor of his sympathetic comrades. M. Lonza's *Une Représentation Interrompue* (1467) is a good instance of the kind, which may be recommended to the notice of Mr. Frith.—A piece of humour in Mr. Frith's manner has been painted with exceptional spirit by M. Loustaunau, the Mr. Frith of Paris; it is *Madame la Générale* (1480), and shows, with tact and bril-

liancy of touch, but less finesse than other examples here, the cabinet of an elderly commander, where he and his secretary have been busy until madame, clad à l'amazone, booted, spurred, and insolent, has entered to insist on obedience to her will. She raps the handle of her whip on the table of the puzzled secretary, bidding her husband confirm her decrees. This his looks refuse with useless anger.

A resplendent exterior of a mosque in powerful sunlight, enriched with gorgeous coloured tiles and stones, is the subject of Signor Pasini's masterpiece of this year, the dazzling *Halle à la Mosquée* (1786), which is brilliant as an enamel and quite as harmonious in its splendour. The subject is the recessed portal of a mosque, across the façade of which the darkest yet clearest of sun-shadows extends, and is divided sharply from the sunlight as it blazes on the wall of azure, red, green, and grey, where all these tints attract the eye, which nevertheless, to escape the glare, gladly peers into the shade, and sees the same tints darkling, but clear, solid, sumptuous, and indefinitely softened by reflections of the day without. Gold and white marbles and tiles adorn the entrance to the building, while all within is hidden in impenetrable gloom. Outside, their many-coloured costumes lit by the sun, are numerous cleverly-disposed figures. Signor Pasini is the F. Lewis of Italy, and he paints with much greater solidity, clearness, and purity than the Royal Academician did. As yet, however, his range of studies seems nearly confined to one effect. This is a picture of sunlight itself.—Another luminous and rich study is by M. Kuehl, of Munich, and called *L'Eglise St. Jean, à Munich* (1272). It is a slightly painted but forcible view of an interior, illuminated by a huge window of gorgeous but harmonious dyes, figures of knights, kings, and horses in their panoply, with a painted and gilded roof, and coloured wooden panels on the walls. The whole is brought into fine keeping, and a brilliant effect retained.

A favourite subject with French painters of "landscapes with figures" is treated with spirit and pathos in the *Le Halage* (1235) of M. R. Jourdain, in which two women are acting as beasts of draught. The design is well put on the canvas, even to the sagging of the ropes with their own weight. Particularly expressive is the old woman's action in applying her weight, rather than her strength, to the collar; the way in which she places her hands between her bosom and the leather is good, likewise that in which she lifts herself on her stiff feet; these points, and the bold, coarse looks of the young virago have been derived from nature. Here this is but a second-rate picture, but it would make a sensation in Burlington House.—Another instance of humble toil (which, originally a dolorous theme of the 'Danse Macabre' of Holbein and his fellows, and much developed since the days of Michelet, has been greatly affected by French artists, especially by Millet) is M. E. Renouf's *Un Coup de Main* (1889). An old fisherman is teaching his little granddaughter how to row. The expressions are first rate; especially so is the child's, who, watchful and half afraid, lays her tiny hands on the oar. The calmness of the grey and silvery sea on a summer morning is well represented. The work is solid, due to accomplished training and foresight.—In *Des Oies* (2125) M. Schenck has made his fine landscape of last year the central point of attraction to a numerous body of those birds, who have gathered about the canvas as it was left under a white umbrella. It is with the goose-critics the subject of counsel and censure. Some look at the back of the canvas, others examine the front; some are critical, commendatory, or contemplative, others are inquisitive or serene. The expressions of the birds are rendered with much humour by their eyes, bills, and tails. The

landscape background is fine, and represents in the distance a great range of purple mountains; nearer to us are lower hills, verdurous and tree-clad. It is an excellent example of style displayed in landscape; but it is a little painty and somewhat heavily touched.

In his able picture *Un Conseil de Guerre en 1792* (2026) M. Robin proves the value of the teaching of M. Gérôme. The vaulted interior of a convent hall in North Italy, with Romanesque pillars and a huge fireplace, is depicted. One of the commanders, doubtless meant for Napoleon I., is explaining his plans to a *beau sabreur*, who, in green pantaloons and a scarlet jacket, lounges demonstratively at his chief's side, the long plaits of his tresses trailing on his breast and shoulders. The other officer awaits his turn for instruction and sits at ease nearer to ourselves. The grouping has been studied with care; the design is highly dramatic and very suggestive, and the expressions are full of character. The execution of this picture, being rather slight, is below the standard of the school of M. Gérôme.—M. Moulinet, a pupil of Gleyre and M. E. Giraud, has proved the value of the teaching of the latter by the power of his mode of painting, while his prototype is the sparkling and brilliant mode of M. Charnay. M. Moulinet's *Saute-Mouton* (1691) is a picture of a group of boys at play in a leaf-strewn road in sunny autumn weather: an animated set of boys they are.—M. Charnay himself is characteristically brilliant, and distinguished by daintiness of touch and sparkling effect, in *Pluie d'Automne* (431), a little landscape with charming figures of ladies and the *chrysanthèmes* of the large garden of which this is the scene.—A sparkling effect and luminous coloration, which may be referred to the genius of Fortuné, occur in M. L. Jimenez's *Les Jeunes Filles à Marier* (1220), which is vivacious and humorous. The picture is admirably conceived, painted with a delicate and precise touch which is charming enough to have earned a better place for it.—Señor José Jimenez-Aranda has given us in *Une Après-midi à Séville* (1221) the interior of a Moorish house in Seville. A close group of ladies of many ages, wearing costumes of 1800, sit in conclave and are passionately scandalous, a mass of splendid tissues and too ruddy faces, with admirable action and varied airs and manners. A group of gentlemen are as deeply absorbed by a game at chess at a side table; between the groups an officer watches the ladies with a smile of amusement. The treatment of the background, a whitewashed wall covered by old pictures, and the garden of the atrium, is excellent.

Of military pictures there are fewer than usual. One of the best is M. E. Médard's *Troupes de Renfort arrivant sur le Champ de Bataille, Septembre, 1870* (1573), where long lines of men clad in blue, with their mounted officers at intervals, are going at the "double-quick" along one side of a country road towards a town, amid fire and thunders of explosions, screaming flight of shells, and clouds of smoke. On the road are wounded returning, and corpses stripped bare or partly covered by cloaks; with these are litter-bearers and scattered arms and ensigns. In the design is abundance of energy, *élan*, and wealth of incident. The last does not interfere with the general motive of the picture. The execution of the figures is spirited and dexterous, but the landscape is heavy and rough.—M. de Neuville has sent *Le Cimetière de St. Privat, 18 Août, 1870* (1723). It represents the furious struggle at the gate of the little churchyard which witnessed the closing scenes of the heroic defence of St. Privat against overwhelming numbers of men and guns. We are in the middle of the shell-riddled houses of the village; torrents of flame and dense black smoke fill the air in the background. The Prussian guard has paid dearly for its victory; the last survivors of a French force, men of several arms, only six in number, most of them badly

wounded, stand in a group near the wall of the church when the wooden gate of the enclosure is forced. French and Prussian dead encumber the slopes and the graves, and have been tumbled with the wounded in horrible passion and confusion. In the making of pictures of this sort M. de Neuville has no superiors and few rivals; he has told this dreadful story with wonderful spirit and complete success. Doubtless this painting will soon be shown in London. By the same hands is *Un Porteur de Dépêches* (1724), which shows how a stalwart French officer, disguised like a peasant, has been captured and taken to the front of a little country inn, the Croix Bleue de Lorraine, having fallen into the clutches of a group of unlovely Prussians, who ransack his garments for papers, and will promptly shoot him for taking news to Metz. The face and figure of the captive are capital, conveying as they do a desperate courage and dignity in despair. The picture is rough, but full of power and characteristically expressive.—M. Nikeslawski's *Prière avant le Combat* (1732) gives a supposed incident in Poland's last struggle for freedom. A body of peasants armed with scythes kneel at prayers in a pine covert, gathered about rude country carts, near one of which a priest prays fervently, while firing goes on beyond the trees. The variety of action and expression among the peasants attests the care and inventive powers of the able painter. The horses are excellent in workmanship and design.

Wars of other ages than our own are illustrated with exceptional dramatic powers and tact in dealing with effect by M. Motte, whose *Les Oies du Capitole* (1688) might well be ranked with his striking 'Cheval de Troie' of a few years back. The lofty cyclopean walls of early Rome are seen in full, bright moonlight, their grey masses and lichen-stained stones reared against the darkest of blue skies, which reveals but few stars. A body of Gauls approach by creeping in and out of the lights and shadows of the rocky bases, and one by one they gather at the foot. A group has already made a pyramid or trapeze of men, stage above stage being formed by their shields held overhead, on which their comrades stand and form a similar flooring, until the topmost man has got within springing distance of the parapet and has grasped the parapet itself. Shut in the look-out cage above, a multitude of geese thrust out their white necks and yellow beaks, screaming furiously. The figures of the invaders have been arranged with singular dramatic propriety and ingenuity, so as to tell the tale with force and perspicuity. Another spectacular picture, but one not nearly so effective, is M. Motte's *Richelieu sur la Digue de La Rochelle* (1687), which shows how, engaged on his mission of peace, the soldier-cardinal stands on the barrier, attended by monks and men at arms, and, looking between a forest of iron-shod poles, set *en chevaux de frise*, to keep out the English ships, watches eagerly and coolly the naval fight which proceeds amid the furious beating of the waves. The utmost resources of that very effective phase of design which is always at the command of stage managers and scenic artists have been devoted to this picture, and the figure of Richelieu is not at all badly conceived; but it must be admitted that the most fortunate portion of this work is the group of ships' yards and masts which form the gigantic *chevaux de frise*, planted in the raging sea before the digue.—M. Lucien Mélingue deserves attention because he paints like a master, and has succeeded admirably in large and small pictures of choice quality and noble carefulness. Learning and conscientiousness, power to grasp a subject vigorously, insight into its elements, and judgment to select those which are pictorially fitting, have not supplied the place of spontaneity of selection and martial inspiration in the picture, painted for the Hôtel de Ville at Belfort, which is here with the title *Le Maréchal de La Ferté s'empare de Belfort, défendu par*

la Comte de la Suze, et réunit définitivement cette Ville à la France en 1654 (1579). The scene is a street at the entrance to the place, where the astute Maréchal, on a bay horse and wearing the military accoutrements of his time, attended by officers and soldiers, receives the sword of the dispossessed commander. The solid learning and fine style of the picture, the stately horses, and the deliberate dignity of some of the figures do not avail to make this work less theatrical than the comparatively flimsy, but far more dramatic and effective, 'Les Oies du Capitole.' Like most publicly commissioned pictures, this work deserves our respect, but it does not excite our sympathies.

Another master of the warlike mood of painting is not more fortunately represented here by a work which also is a public commission. It is *La Distribution des Drapeaux* (722), by M. Detaille, a vast canvas stretching over two-thirds of one side of the Salon Carré of the Salon, and showing civil dignitaries gathered under a canopy in shadow, while the soldiers are on horseback in the sunlight beyond, awaiting the delivery of the standards. There is much excellent and solid painting throughout, and some of the portraits are said to be extremely felicitous. Seen through a reversed telescope or at the end of a long gallery, its brilliant sunlight effect and well-disposed masses of colour and light and shadow would impress the spectator, who even in this vast *salle* is at a disadvantage as great as the artist.—M. Berne-Bellecour has given us but one picture, and that is not important; it is *Attaque du Château de Montbéliard, Campagne de 1870-1* (147). This small painting shows the gale of a grey stone fortress at the summit of a village street in bright snowy weather, where French soldiers and Zouaves have struggled up the hill, paying with lives for the ascent of some of their number; they have already surprised and killed the Prussian sentinel who did duty before the drawbridge, so that he lies a mass of brown cloth, his *pickelhaube* before him, face downwards on the snow, while his comrades within defend themselves and the bridge already rises from its bed. The design has the ordinary merits of M. Berne-Bellecour's pictures. The execution is, perhaps, a little less precise and searching than usual with him.—M. Chelmonski has chosen a military subject for the smaller of his contributions, *Les Cosaques en Marche* (451). An irregular line of blue-clad troops, with lances standing erect behind their saddles, trot gently on a muddy road in rainy weather: a design that is full of movement—the soldiers go with one accord and yet in diverse ways. It gives a just idea of continuous motion without uniformity of actions or attitudes. *A travers les Steppes* (450) is a much larger painting than 'Les Cosaques en Marche,' and is much more like M. Chelmonski's usual exercises, representing at life size the furious galloping of a team of brown Ukraine horses, harnessed abreast to a ponderous and wide wagon, and coming straight at us at full speed, each bound being the utmost span of the animal's stride. Their eyes stare, their heads are bent, and they breathe hard, and all about them are rattling chains and flying harness. The foreshortening of their attitudes is startling and powerful, and gives a fine notion of the passionate conception of the artist. It is a work of very remarkable vigour, and, notwithstanding M. Chelmonski's rough and slovenly mannerisms, deserves a much better place than has been awarded to it. On the other hand, it would have been better seen and not less forcible if it had been one-tenth of the size.

LOAN COLLECTION OF OLD MASTERS AT THE HAGUE.
(Second and Concluding Notice.)

BESIDES the portraits by the scholars of Rembrandt we find examples attributed to the other great portrait painters, his predecessors and contemporaries. Two are given to Ravesteyn, but the *Portret eener Jonge Vrouw* (245) is certainly

not in his manner; rather must it be attributed to Moreelse, who has also two other interesting portraits here.—A deservedly great name is Thomas de Keyser, and for realization and forcible portrayal of character he perhaps never surpassed the *Mansportret* (172), evidently representing a distinguished surgeon of the seventeenth century. He is an elderly man, dressed in black, holding a scalpel in his hand; he looks intently at the spectator, and seems to have triumphantly brought to a conclusion some abstruse and delicate anatomical demonstration. A *Familiengroep* (173), by the same painter, does not show the same energetic treatment; indeed, the subject, a Jewish-looking couple with their two daughters, is too drearily commonplace to awaken interest in itself; nevertheless the background, representing a stretch of sea with a sailing boat ploughing a ridge of foam, is a delicious piece of crisp painting. The question naturally arises whether this very brilliant piece of sea painting is by De Keyser, or did he call in the assistance of a landscape painter, and if so, whom?—Another distinguished portrait painter, and from the number of his works in England especially interesting to us, is Gerard Honthorst. There are two royal portraits attributed to him, from the king's collection, and a vigorously painted family group containing eight persons (163), which for rugged power is suggestive of Frans Hals.—By that illustrious master are two works, one a small-sized head of a man (150), painted in his rapid manner in sharp, decisive touches; the other may be classed with his studies of the street arab of the period; it is entitled *De lachende Jongens* (149). The principal figure is a half-length of a Jew boy holding a coin between thumb and finger; he seems to have acquired it by some knavery or successful chicanery, and has burst forth into immoderate, unrestrained laughter, which makes his pallid features and villainous type of head absolutely repulsive, notwithstanding the admiration we cannot withhold for the astonishing realization and brush power. Hals evidently felt this, and, with true artist instinct, added the head of a younger golden-haired urchin, who is thoroughly enjoying the joke; still, his is bright, sunny laughter, mischievous, but without the brutality of his companion. The painting, with all the power of Hals at his best, is without the excessive roughness he often affected; among the examples of its class it is even of exceptional merit.—If by the splendour of his brush and the strength of his sympathies and imagination the Haarlem magician could immortalize even a gutter waif, his contemporary Van der Helst was gifted with a faculty perhaps not so rare, though always more profitable, and which he certainly possessed in a remarkable degree. He had the happy art of always representing those who sat to him for their portraits as models of respectable propriety. His faculty of eliminating character was rarely excelled. If John the Baptist could have had the good fortune to sit to him he would have been turned out a respectable rabbi with Low Church proclivities. His passion for the commonplace was greatly assisted by his capacity for assimilating his flesh painting to waxwork, and imparting saponaceous smoothness to his draperies, so that the whole had the harmonious unity of a Mieris enlarged to the size of life, only in the process the wit, brilliancy, and spirit of Mieris had unfortunately vanished. Such is his *Familietafelreel: Anthony Reepmaker en Susanna Gomaerts met twee Kinderen* (156); there are also two other portraits by him here, one possibly of himself (158). To his artistic successes must be added that of quietly landing so big a fish as the late Mr. Thackeray, one of whose 'Roundabout Papers' is absolutely enthusiastic over the 'Schuttersmaaltijd' at Amsterdam, showing that it is possible to have the keenest eye for human weaknesses in actual life, and to be sometimes completely mystified by them when they appear in the world of art.—Of a very

different order are the works of Miereveld, and there are half a dozen in the gallery, all of illustrious or royal personages, admirable for their painting and character.—By Nicolaas Maes, or at least attributed to him, there are no less than seventeen portraits, and, as usual, possessing the same variety of style we are accustomed to find in works under his name, so that it seems impossible to refuse adhesion to the often expressed opinion that there were two painters of that name living at the same time. Will not some Dutch archivist and critic settle this vexed question for us? It can hardly be that the same hand painted the delightful little pictures in our National Gallery, with similar ones at Amsterdam catalogued N. Maes, and many of the portraits attributed to him here, though some of these are not deficient in mastery of painting. If they are by one and the same hand, we lost a pleasant painter when Maes turned to portraiture. Possibly the touches of nature and *bonhomie* are due to his master, and it is also possible the more imaginative work may have been painted under the eye and direction of Rembrandt.

Among the pictures of manners must be cited a work of Esajas van den Velde, the uncle of the Van den Veldes, W. and A.; it is entitled *Vroolijk Gezelschap* (296), and belongs to Mr. C. Vosmaer, the distinguished biographer of Rembrandt. It represents a party of ladies and cavaliers feasting in a garden; the costumes are exceedingly picturesque—*temp.* commencement of seventeenth century—the painting is rich and full. In this respect it is superior to the work of a contemporary, Dirk Hals, who usually paints the same class of subjects. His most important work here is euphuistically styled by the catalogue *Bruijloft* (146), but at that marriage no clergyman officiated, nor were the services of the registrar called into requisition. In a large hall, the architecture of which is of pure fantasy, is found a gallant company of ladies and gentlemen feasting and making merry, while musicians are playing and servants are bringing in dishes and filling the wine-glasses. The manners of the gentlemen, sitting astride chairs, are of the freest, those of the ladies no less so, yet the scene can hardly be called gross, for, despite the force and brilliancy of the painting, and the general accuracy of the costumes, the whole scene has a certain fantastical character which takes it out of the world of reality. By Dirk Hals there are two more smaller pictures of the same class (Nos. 147 and 148).—Somewhat similar in subject, though showing more restraint, are the works of Anthonie Palamedesz Stevers. His figures are more studied and he attains more truth of texture than D. Hals, though with some loss of movement and vivacity. Of his two interiors, *Eene Muziekpartij* (282) is the more important. This picture belonged to the late director of the Gallery of the Hague, Mr. De Jonge, and is lent by his widow. There is little doubt that the figures in the Van Deelen in the Wynn-Ellis collection in our National Gallery were painted by Palamedesz; they have precisely the same character as those in the above-mentioned picture.

Among the 389 works in the collection are a few by the later Italian masters; and two portraits attributed respectively to Reynolds and Lawrence, neither of which I think is genuine; there are, however, some English portraits of the last century. In the department of landscape there is little which is important, though there are works by Salomon Ruysdael, Van Goyen, Vliet, Moucheron, and others. Some of the celebrated Dutch painters of *genre* are in the catalogue, but the attributions are obviously erroneous, and of these I omit any mention—not intending to imply that all which remain unnoticed are spurious.—I must not, however, pass over an undoubted Adrian Brouwer, *Een Herbergtafelreel* (101), a representation of an interior of a tavern with boors carousing. It is hastily painted, apparently all from the same model, but is marvellous in the freedom and transparency of the flesh painting, and, though there is genuine

humour in the expression, it will not bear comparison with the celebrated work of the master in the gallery of Baron Steengracht.—Neither ought I to leave unnoticed two capital examples of Hendrik van Avercamp (70 and 71), both scenes on the ice with numerous figures in the costume of the seventeenth century, painted with extraordinary precision and delicacy.—Equally interesting is David Vinckeboons's *Prins Maurits over den Vijverberg Rijdende* (302). The view of the Vijverberg with the Binnenhof in the seventeenth century is very interesting, the cavaliers, huntsmen, dogs, &c., are full of movement and invaluable for studies of costume. The lady and gentleman on the right are said to have been painted by Cuypp.—From the easel of Albert Cuypp is a brilliant little picture of two horses with some children (44). The landscape with his name attached to it can scarcely be genuine. It is to be desired that in future exhibitions of this kind our Dutch friends will number the pictures in the order in which they are placed, by which a vast amount of time will be saved to the visitor. The managers of the exhibition must be specially commended for placing on a table a collection of books of reference on art which any one may consult. Visitors to the Mauritiz House will remember that it was the late Mr. De Jonge who first placed in a public gallery a shelf of works of this kind accessible to the public. Indeed, I fear it still remains the only example of the kind in Europe. The service he rendered to students is obvious. It was only one of the good offices he was ever ready to perform, and which will cause his name to be long held in affectionate remembrance.

HENRY WALLIS.

SALES.

MESSES. CHRISTIE, MANSON & WOODS sold, for pounds, on the 13th, 14th, and 16th inst., the following water-colour drawings and pictures, the first portion of the collection of the late Mr. C. S. Bale:—Water-colour drawings: R. P. Bonington, The Pont Neuf, Paris, 63. W. Collins, Hall Sands, 54. J. S. Cotman, A Landscape, with a river in the distance, 54. D. Cox, Laugharne Castle, South Wales, 65; A Landscape, with peasants on a road, 65; Calais Pier, 152; Cader Idris, horsemen and a flock of sheep in the foreground, 71. J. Cozens, Lake Avernus, 58; View on the Garigiano, 52. P. De Wint, Cottage at the Edge of a Pond, 63; Dunster Castle, 73; Kenilworth Castle, with water, and figure in the foreground, 409; A View from the Duke of Richmond's, Goodwood, 210; A Grand Landscape, with a figure and cattle near a river, a harvest field in the distance, 420; View of London, from the Thames at Battersea, 204. H. Edridge, The Entrance to Rouen Cathedral, 58. C. Fielding, A Coast Scene, with vessels, 126; Bridlington Pier, Yorkshire, 94. J. Flaxman, Illustrations to Dante, seventy-eight drawings in pen, 136. G. Frapp, Angers, from the heights above Arona, Lago Maggiore, 52. T. Girtin, A Grand Mountainous Landscape, 136; Hereford Cathedral, 110; Morpeth Bridge, 115; The River Exe, near Exmouth, 161; Durham, 141; Old Bridge and Houses, with a waterfall on the right, 54; A Rocky Landscape, with waterfall, 60; Caernarvon Castle, 98. J. Holland, Flower Pieces, 67. W. Hunt, The Student, 63; Birds' Nest, Blossom, and Snail, 84; Purple Grapes and Plums, 136; Gardener's Cottage at the Duke of Devonshire's at Chiswick, 75. Sir E. Landseer, Heads of Poultry, 50. W. Müller, Valley looking from Xanthus to Pinara, 99; Stags' Hollow, 84; Yurook and Lad, Xanthus, 52. W. Mulready, A Female Figure, 64. S. Prout, Interior of Chartres Cathedral, 107; Place de la Pucelle d'Orléans at Caen, with the statue, 78; another view, 73. C. Stanfield, Entrance to a Harbour, moonlight, 73. F. Taylor, Goats in a Landscape, 52. J. M. W. Turner, Christ Church, Oxford, 75; A River Scene, with a bridge and figures, 56; A View from the

Boboli Gardens, 50; Bridge on Mont St. Gothard, 131; The Guard Ship at the Nore, 94; The Burning of the Houses of Parliament, 210; Rouen, on the Seine, 89; View of Llanthony Abbey, 84; Distant View of Ingleborough from Hornby Castle, 2,310; A View in Switzerland, with a mountain torrent in the foreground, 220; Rye, Sussex, 357; View of Lyme Regis, from the Sea, 672; Weymouth, Dorset, 546; Hastings from the Sea, deep-sea Fishing, 1,102; Fall of the Tees, Yorkshire, 1,270; Chain Bridge over the Tees, 1,102. Pictures: W. Collins, Cromer Sands, with children, 262. T. S. Cooper, Dovedale, Derbyshire, 141. T. Creswick, A View in Switzerland, 105; M'Gillivuddy's Reeks in the Upper Lake, Killarney, 152; A Rustic Bridge, 173; A Road Scene, with gipsies, 204. J. Holland, Venice, 556. Sir T. Lawrence, Portrait of Lord Whitworth, 367. Sir J. Reynolds, Portrait of Mrs. Otway, seated, in a white dress, her daughter standing on a sofa and holding her hand, landscape background, 1,260. N. Berchem, An Italian Landscape, with two peasants, a group of cows and sheep near a fountain, 472. Claude Lorraine, Mercury lulling Argus to Sleep with the Music of his Pipe, 640; A Herdsman tending Goats, 420. Decker, A View of a Dutch Village on a Canal, with figures and boats, 110. A. Van Ostade, A Lawyer in his Study, 682; Interior of a Cabaret, 1,008. R. Ruysch, A Sculptured Medallion, the centre painted with a group of still life on a table by P. De Ring, 136. W. Van de Velde, A Gentle Breeze, 483. A. Waterloo, A Woody River Scene, with a sportsman and dogs, the figures by A. Van de Velde, 220. P. Wouwermans, A Hilly Sandbank, on which are figures and horses, 315. Velasquez, Portrait of Don Balthazar, Infante of Spain, 871. Fra Angelico, The Virgin, with the infant Christ in her lap, 378. G. Bellini, Portrait of a Lady, 231. F. Guardi, Ruins and Figures, 105. F. Lippi, The Virgin and Child, and St. John with two angels, in a garden, 215. P. Pollajuolo, Head of the Infant St. John, 178. The following were the property of a member of the family: Sir J. Reynolds, Portrait of Sarah Mayne, daughter of Mrs. Otway, 525; Robert Mayne, M.P., of Upper Gatton, Surrey, 220.

The following works were sold last week in Paris for francs; they belonged to the collection of M. F. Hartmann:—E. Delacroix, L'Empereur du Maroc, 28,000; Lion Attiqué, 18,000. Millet, Le Greffeur, 133,000; Femme venant de puiser de l'Eau, 78,000; La Récolte du Sarraasin, Basse-Normandie, 47,000; Les Meules, 36,000; Les Falaises à Gruchy, 49,500; Paysan étalant du Fumier, 35,000; Le Printemps, 45,000; Femme étendant du Linge, 10,200. T. Rousseau, Le Marais dans les Landes, 120,000 (acquis par l'Etat); Le Four Communal dans les Landes, 17,000; Coucher de Soleil, 20,100; Le Village, 38,000; La Ferme dans les Landes, 73,000; Une Plaine aux Pyrénées, 17,000. Four Drawings were sold as follows: Millet, Tentation de St. Antoine, 1,300. Rousseau, La Plaine de Barbizon, 125; Etude pour le Tableau 'La Ferme,' 275; Un Pacage, 300. Of the Nieuwenhuys collection were the following: J. Van Huysum, Vase de Fleurs, 8,000. J. Van der Neer, Paysage au Soleil Couchant, 8,520. Pynacker, Paysage, 2,000. Rubens, Portrait de Jeune Homme, 9,500. J. Ruysdael, Paysage, 11,000.

Fine-Art Gossip.

MR. B. CHAMPNEYS is about to erect at Hastings, for Mr. Coventry Patmore, an important church, designed as a memorial in honour of the late wife of the poet. This work will occupy a fine and convenient site near the London road, close to Mr. Patmore's present house. It is an excellent and well-conceived specimen of a fine and graceful, but not ornate, variety of the Decorated type of English Gothic architecture, with a priest's house adjoining, and,

below the church proper, a school for Roman Catholic children.

THE local papers report that, recognizing the intense feeling on the subject which prevails at Stratford-on-Avon, Mr. Butterfield, on whose behalf, as we are informed, certain much-challenged excavations were lately made near Shakespeare's tomb, has declined a share in the contemplated "restoration," or other works in the church of the Holy Trinity at Stratford-on-Avon.

THE Commissioners for the Sydney International Exhibition have given a first award for "first degree of merit," with two diplomas and a medal, to Mr. J. P. Seddon for his four architectural drawings sent to the Sydney Exhibition.

MR. MARTIN COLNAGHI has invited many persons to an inspection of pictures by MM. H. Philips, Domingo, &c., at the Guardi and Continental Gallery, 11, Haymarket.

MADAME ROSA BONHEUR has nearly completed 'Lion and her Progeny' which she is executing for M. Gambart's gallery at Nice, and it is reported that that gentleman has presented to the Royal Gallery at Madrid Bonnat's 'Saint Vincent de Paul.'

DR. CHARLES WALDSTEIN, who has been employed for some time as lecturer on classical and art under the auspices of the Cambridge Board of the Classical Studies, will commence a short course of lectures on Greek sculpture at King's College on Tuesday, the 31st inst., at 3.15 P.M. The lectures will be continued on the three following Tuesdays, and on Fridays, June 10th and 17th. They will have special reference to the classical monuments in the British Museum, and two will be given at the Museum. The lecturer will deal with the subject in an elementary manner, and it is hoped that the class will be recruited from the higher forms of the schools in or near London.

THE Secretary of the Society for the Protection of Ancient Buildings writes:—"A member of our Committee who visited the exhibition of the Royal School of Art Needlework, noticing a very beautiful piece of fifteenth century embroidery marked 'for sale,' made further inquiries about it, and was informed that it was the famous cope of Buckland Church, Gloucestershire, and that the rector was offering it for sale in order to use the proceeds for the restoration of his church. This seems a most disastrous precedent, and surely is a proceeding of doubtful legality at first sight, but perhaps the Rector of Buckland can offer some further explanation of this apparently rough way of treating the property of the parish—a work of art that has long been studied and admired by archaeologists."

FIFTY-FIVE Fellows have been elected into the Society of Painter-Etchers. Nineteen members of the Council became Fellows without ballot, bringing up the total to seventy-four.

A CONSIDERABLE number of new pictures have been added to the exhibition of works by Swiss artists, 168, New Bond Street.

It is proposed to remove from Brussels to Paris the mortal remains of the painter David, who died at the former place in 1825, and was buried in the cemetery of St. Gudule. His heart has already been taken to the grave of the David family at Père-la-Chaise. Perhaps it would be as well to let the bones of the restless artist rest.

THE death is announced of M. Adam Salomon, a sculptor and photographer of note in Paris. He was born in 1818.

THE controversy about the Berlin Rubens still rages in Germany, and fuel has been added to the flames by the Director of the Gallery at Cassel, who, writing in support of the Berlin authorities, has gone out of his way to make sweeping charges against the head of the Dresden Gallery and the genuineness of several of the pictures in that collection.

The Spanish journals record the death of M. Francisco Sans, an artist of note, and director of the museum at Madrid.

A CONSIDERABLE sensation has been created in Paris by the exhibition of a large picture, much talked about beforehand, by M. Munkacsy, called 'Christ before Pilate.' It is being shown in the gallery of M. Sedelmeyer, Rue Laroche.

The death of M. Paul Chéron, a well-known French writer on art, is recorded by the French journals as having occurred on the 5th inst. He was born in 1819.

Our Lisbon Correspondent writes:—"Senhor Vilhena Barbosa, whom the Portuguese Government has employed to collect the art objects of antiquity which exist in the churches of the northern provinces for the coming exhibition in the South Kensington Museum, has already given some account of his mission. He is a well-known antiquary, and the choice of the Government could not have been better made. In the cathedral of Braga he has chosen, among other art treasures, a chasuble which was given by Dom Manoel, also an altar-front given by the same monarch, both embroidered with gold in alto-relievo, the weight and value being enormous; they are both as rich as massive gold and good workmanship can make them, and much richer would they be if they still bore the immense diamonds which were stolen from the French in 1809. He has also chosen at King's another chasuble, embroidered in gold by the 3.15 p.m. of the Asylum of Samanca at the time three folios the monk Caetano Brandão was Archbishop of Braga; he has, moreover, chosen two of the splendid chalices, one of which dates from the reign of Dom Affonso Henriques, the founder of the Portuguese monarchy, when San Geraldo was a bishop. The present archbishop will send several objects, collected by himself in the ancient city of Guimaraens, which is full of art treasures. It is said the glorious *custodia* reserved in the church of the Jeronimites at Belem will also be sent. The value of this *custodia* in gold and jewels is immense; it is valued by many to be the work of the celebrated Gil Vicente, the goldsmith and dramatist, whom Southey wrote a notice, now considered by many critics as trumpery and superfluous, for certainly Southey seems to have undervalued little and known less of the subject of his notice. Gil Vicente, setting aside his merit as a goldsmith, was no doubt the founder of the Portuguese stage, and his pieces, chiefly comedies, called *autos* in those days, were the delight of the court of Dom Manoel, who was that great protector."

The pyramid of Memphis, number xxxv. of the series, has been found, like that of Pepi, to have a long ritualistic inscription, and the cartouches of Unas, of the Sixth Dynasty, has also been found in it 700 or 800 times, thus showing that it has been the sepulchre of that monarch, and proving that he was not buried in the Mastaba of Faraon, as conjectured by Mariette.

A part of a weight, in shape of the head of a ram, inscribed "300 *uten*" (Egyptian pounds), weighing forty-six pounds, has been found in the rubbish of old Memphis. It is the largest Egyptian weight yet known.

The first prospectus of an exhibition of Indian manufactures, to take place in December and January next at Calcutta, has been issued by the Bengal Government. The exhibition is designed to present for higher manufactures alone.

MUSIC

THE BUILDING OF THE SHIP. J. F. BARNETT'S NEW CANON. ST. JAMES'S HALL, NEXT WEDNESDAY EVENING, at 8 p.m. Tickets, 10s. 6d., 7s. 6d., 5s., 3s., 2s., 1s., and 6d. Conducted by the Composer.—Tickets, 10s. 6d., 7s. 6d., 5s., 3s., 2s., 1s., and 6d. at St. James's Hall and the usual Agents.

THE WEEK.

ROYAL ITALIAN OPERA.—'Lohengrin.'
HER MAJESTY'S THEATRE.—'Dinorah' and 'Aida.'
ST. JAMES'S HALL.—Philharmonic Society.
ST. JAMES'S HALL.—The Richter Concerts.
CRYSTAL PALACE.—Raff's Second Symphony.

MADAME ALBANI's impersonation of Elsa in 'Lohengrin' has lost none of its charm, while it has distinctly gained in breadth and dramatic force. The gentler aspects of this ideal character—one that stamps Wagner as a poet of no mean order—were exquisitely portrayed on Monday at Covent Garden, and where passion is needed it was given in unstinted measure. Dr. Hans von Bülow's authoritative assertion some years ago that Madame Albani was the best Elsa in Europe might now be repeated with even greater warrant. The new tenor, Herr Labatt, who undertook the title rôle, achieved but indifferent success. *Prima facie* a German artist would seem to be most suitable for the part, and Herr Labatt has sustained it so many times at Vienna and elsewhere that the disappointment at his mediocre performance was all the more keen. His voice is hard, forced, and throaty, and no compensation is afforded by his acting, which is poor and altogether deficient in suggestion. A thoroughly satisfactory Lohengrin has yet to appear in London, Herr Schott's presentment, despite his vocal imperfections, being on the whole the nearest approach to what is needed. The Ortrud of Mdlle. Mantilla was also a feeble performance, but the other characters had efficient representatives on Monday. M. Dupont a little disappointed expectation in his leading of the work, slips in the orchestra being neither few nor far between. At the same time there was stricter observance of light and shade, and the mutilations in the score have in part been made good. Some passages which should never have been removed are now restored, notably the assembly of nobles and their retainers in the final scene. But for this the stage manager had omitted to make preparation, and the result was very unsatisfactory, and indeed unjust to the composer.

Matters appear to be in a state of semi-stagnation at the Haymarket establishment, only two additions to the company having been made since our last report. Madame Ilma di Murska made her *réentrée* last Saturday in 'Dinorah.' The voice of this clever but eccentric artist has lost its pristine freshness, but its flexibility remains unimpaired. Her impersonation of the demented heroine is still acceptable, though it is surpassed by at least three younger vocalists, Mesdames Patti, Marimon, and Gerster. The cast was filled by Signor Galassi as Hoël, Signor Runcio as Corentino, and Mdlle. Tremelli as the Caprajo. The new dramatic soprano, Mdlle. Adalgisa Gabbi, who has played twice in 'Aida,' and is announced to take the part of Leonora in 'Il Trovatore' this evening, is certainly not a great artist, though her qualifications are by no means inconsiderable. Her voice is of sympathetic *timbre*, and her method fairly commendable. The imperfect intonation which at times marred her efforts on her first appearance may charitably be attributed to nervousness, which time will remove. Mdlle. Gabbi appears to possess an appreciable amount of dramatic feeling, judging from her embodiment of the principal character in Verdi's Egyptian opera, which, however, requires

more emotional than purely dramatic force. Mdlle. Tremelli, who is now sustaining some heavy work, is quite equal to the important part of Amneris; but she should guard against a growing tendency to gesticulate and attitudinize which gives the impression of artificiality. The remainder of the present cast of 'Aida' is familiar.

The Philharmonic Society's fifth concert, and the last but one of the present season, took place on Thursday week. The programme was lengthy and diversified, but the only item to which we need refer at length was Mr. F. H. Cowen's "Sinfonietta" in A, one of the novelties promised at the outset of the season. So far as we are aware, the title has never before been used by a composer, and Mr. Cowen may therefore be credited with a somewhat happy idea. We are frequently called upon to notice works on a large scale, the real substance and interest of which might be concentrated within a comparatively small compass. If a composer has much to say, by all means let him cover as many pages as he pleases; but if not, the reticence practised by Mr. Cowen in this instance may be recommended for imitation. His work commences with an *allegro molto vivace*, which follows the customary symphonic plan as far as the recapitulation. Then without pause comes a brief *lento* in C, followed by a *reprise* of the subject matter of the *allegro*, and, lastly, a brilliant *coda*, perhaps too pretentious for what has gone before. The merit of the *sinfonietta* consists in the themes and the orchestration. The second subject of the first movement, a tuneful but far from vulgar strain, and the melody of the *lento*, written in alternate bars of common and triple time, are most attractive, and the scoring throughout is extremely tasteful. In the general working out, however, Mr. Cowen is not so felicitous, the themes being repeated under the same or similar conditions, rather than developed in orthodox symphonic style. Still the work is pleasing and by no means unworthy of its talented composer. Mr. Cowen conducted, and the orchestra played exceedingly well under his *bâton*. A mere record of the items forming the remainder of the concert must suffice. They were Beethoven's Symphony in F, No. 8; Chopin's Pianoforte Concerto in F minor (without Klindworth's accompaniments), played by Mdlle. Vera Timanoff; Mendelssohn's Violin Concerto, interpreted by M. Ovide Musin; and the overtures to 'Oberon' and 'Zauberflöte.' The vocalists were Mesdames Sembrich and Trebelli.

That the second Richter Concert, which took place last Monday evening, drew together a smaller audience than the first may be explained by the somewhat severe nature of the programme, and by the fact that there was no such special attraction as the Choral Symphony. Again we must give the highest praise to the managers for avoiding the far too common error of undue length: only four pieces in all were given—quite sufficient to satisfy and not enough to weary the audience. The first number was Brahms's 'Academic' Overture, noticed by us last week on the occasion of its performance at the Crystal Palace. A second hearing more than confirms the favourable impression produced at the first. Liszt's 'Mephisto-Walzer,' which followed, had never before

been heard in England. The work contains an immense amount of clever writing and some masterly orchestration, but (like many of its composer's writings) is frequently disfigured by positive ugliness. One of the great temptations to which writers of programme music are exposed is the seeking for truth of expression at the expense of musical beauty; and to this temptation Liszt too often yields. The music may be admitted to be wonderfully realistic; but as soon as the line of beauty is passed it becomes false as art; and we cannot say that the impression produced by the 'Mephisto-Walzer' was, on the whole, pleasant. The performance of the work, which is enormously difficult, was masterly, and once more proved what a great conductor like Herr Richter can do with an orchestra which can hardly be called first class. Wagner's lovely 'Siegfried-Idyll'—one of the most charming pieces for small orchestra ever written—received an ideal rendering; and the concert concluded with Schumann's Symphony in c. As regards the mere quality of tone in the orchestra, we have heard this work to more advantage at the Crystal Palace; for Mr. Manns's band is decidedly superior to Herr Richter's, especially in the wood wind; but for what is technically called the "reading" of the music—the conception and the clear bringing out of the composer's ideas—we have never listened to a finer rendering of the symphony than on Monday evening. The slow movement and the *finale* were particularly admirable. Of the third concert, which was given on Thursday afternoon, we must defer our notice till next week.

Among the works which had been at first announced for performance at the extra concerts at the Crystal Palace was Raff's Tenth Symphony. In place of it, his Second, in c major, was given last Saturday; and it may safely be said, without having had an opportunity of hearing the new work, that the audience at Sydenham had no reason to complain of the alteration; for none of Raff's more recent compositions that have come under our notice at all approaches in spontaneity and charm some of his earlier works. He is a most indefatigable writer, instant in season and out of season, and, except in the case of such an unusually gifted genius as Schubert, it is impossible that one who writes so continually should always have something to say that is worth hearing. But, besides this, Raff's fondness for programme music is not beneficial to his style as a symphonist. As Mr. Frederick Corder has pointed out in his excellent article on "Programme Music" in part xiii. of Grove's 'Dictionary of Music and Musicians,' the attempt which Raff makes to combine his programme with the strict symphonic form sometimes involves him in difficulties. Of his ten symphonies only two, the second and the fourth, have no programme, and are to be judged as "absolute music"; and we have no hesitation whatever in pronouncing these two the best of the series. The fourth, in c minor, had been given at the Crystal Palace in 1875; but the second has had to wait for a hearing till last week. In this work we find all Raff's excellences and very few of his defects. Among the most

constant flow of pleasing melody, its masterly counterpoint, the ingenuity and resource displayed in its thematic treatment, and its orchestration, tasteful, rich, and brilliant, yet never coarse or blatant. The occasional tinge of vulgarity by which some of the themes in others of Raff's symphonies are disfigured is nowhere to be met here; and even the prolixity to which he is so prone is scarcely noticeable, unless, perhaps, it be in the slow movement, which is very amply developed. The first movement and the *finale* are two of the most admirable specimens which we know of their composer's work; the *andante* is slightly more commonplace and slightly too long, though founded upon very pleasing themes; while the *scherzo* is extremely fresh and original, the three-bar rhythms in the trio being particularly happy in conception. The performance under Mr. Manns was most admirable; a better piece of playing has seldom or never been heard, even at the Crystal Palace. A second novelty at this concert was the Overture to 'Jason'; or, the Argonauts and the Sirens; by Alice Mary Smith (Mrs. F. Meadows White), a work which was first produced at one of Mr. Ganz's orchestral concerts about two years ago. Like other works by the talented lady, the overture is well written and musicianly, but it furnishes one of the more curious instances of doubtless unconscious reminiscences with which we are acquainted—one, perhaps, only to be paralleled by the coincidences existing between Gounod's Second Symphony and the 'Eroica.' We say "doubtless unconscious" imitation designedly, because the resemblance of the *allegro*, in themes, treatment, modulation, nay, even in some details of instrumentation, to Wagner's overture to the 'Flying Dutchman' is so startling that we are perfectly certain that if the composer had been herself aware of it she would have considerably modified her work. A new pianist, M. Carl Heymann, made his first appearance in England with Chopin's Concerto in e minor. He has neat and finished execution; but his conception of the music was so eccentric as to be positively ridiculous. A more absurd caricature of Chopin's beautiful and poetic work it is impossible to conceive. In his solos, however, later in the afternoon, he was more successful. Mr. Joseph Maas, the vocalist of the afternoon, must entertain a low opinion of the musical intelligence of a Crystal Palace audience, or he would not have dreamed of selecting for their edification so hackneyed a ballad as "Then you'll remember me." The Overture to 'Guillaume Tell' concluded the concert. This afternoon Rubinstein's new 'Russian' Symphony is to be given for the first time.

Musical Gossip.

At the second of Mr. Ganz's orchestral concerts at St. James's Hall last Saturday, Berlioz's 'Symphonie Fantastique,' which produced so marked an effect on the occasion of its first performance a fortnight previously, was repeated. The programme also included the overtures to 'Euryanthe' and 'Tannhäuser,' and Beethoven's Concerto in e flat, played by Mr. Franz Rummel. Miss Carlotta Elliot was the vocalist.

A CHORAL concert was given on Saturday

afternoon at the Mansion House by the Guildhall Orchestral Society, under the direction of Mr. Weist Hill, when an excellent programme, including, among other things, no less ambitious items than Bach's "I wrestle and pray" and Mendelssohn's "Judge me, O God," was efficiently rendered by the choir. The solo music was chiefly entrusted to pupils of the Guildhall School of Music, of which Mr. Hill is principal. Though under such circumstances exempt from criticism, but little indulgence was needed by many of the performers. The excellent violin playing of Miss Marie Schumann deserves a word of special commendation.

The first performance in London of Mr. J. F. Barnett's cantata 'The Building of the Ship,' which was written for the Leeds Festival of last year, will be given at St. James's Hall on Wednesday evening next. The solo parts will be sung by Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Santley, and the composer will conduct his own work, which will be followed by a miscellaneous selection, including Beethoven's Concerto in g, played by Miss Emma Barnett.

It is proposed to present a testimonial to Mr. Manns on the completion of the twenty-fifth year of his conductorship of the Crystal Palace Concerts; and a committee, comprising many of the most eminent musicians in London, has been formed. Certainly no man has done more for the cause of good music in London than Mr. Manns. It is not too much to say that but for him the great orchestral works of Schubert and Schumann would probably be all but unknown to our amateurs at the present day; it is the example set by him which has been followed by others, and has led to the recognition by the public of the composers named. From another point of view also the work that Mr. Manns has done merits special recognition. Though himself a German, no one has shown himself so willing to bring forward the works of English composers. The catalogue of works produced at the Saturday concerts down to the end of May, 1879 (the last yet issued), includes 129 pieces by more than forty native composers. These figures require no comment; and we feel sure that those who take an interest in the progress of English art will gladly avail themselves of the opportunity of showing their esteem for one to whom so much of its present position is owing. Subscriptions to the fund will be received at the principal music publishers' or at the London and County Bank.

STERNDALE BENNETT's cantata, 'The Woman of Samaria,' and Dr. Bridge's orchestral service are to be performed next Thursday afternoon (Ascension Day) at Westminster Abbey. There will be a complete orchestra and a large chorus. Dr. Bridge will conduct, and Dr. Stainer will preside at the organ.

Mlle. GABRIELLE VAILLANT's second concert of chamber music was given at the Royal Academy Concert-Room on Wednesday evening.

The Easter Term orchestral concert of the Cambridge University Musical Society took place on Tuesday afternoon in the Guildhall. The programme consisted of Mr. Hubert Parry's 'Prometheus Unbound' and Schubert's Ninth Symphony, in c. The former work was produced at the Gloucester Festival last September, and noticed at some length in the *Athenæum*. No selection could have been more in harmony with the spirit of the Cambridge Society, whose aims have always been of the loftiest character. In Mr. Parry's setting of Shelley's imaginative lines we observe a striving to attain a very high ideal, and in great measure the composer has been successful. A little more repose might occasionally have enhanced the purely musical effect without doing violence to the poet's meaning; but against this extreme restlessness may be set immense breadth of idea, ingenious contrivance, and a consummate mastery over musical

science and modern orchestration. In the climax of the work Mr. Parry becomes impressive in no ordinary degree. The performance was surprisingly good considering the excessive difficulty of the music, the only noticeable errors being in the orchestra. The chorus sang splendidly, and due justice was rendered to the solos by Miss Anna Williams, Miss Helene Armin, Mr. Shakespeare, and Mr. F. King, the latter gentleman especially distinguishing himself in the bass music. 'Prometheus Unbound' was received with the utmost enthusiasm, the audience including a large number of eminent musicians from various parts of the country. A capital performance of Schubert's symphony brought the concert to an effective conclusion. Mr. Villiers Stanford, the conductor, may be congratulated upon the present admirably efficient state of the Society.

MR. SIMS REEVES, having recovered from his indisposition, duly appeared at the Albert Hall on Wednesday evening in 'Israel in Egypt.' He sang 'The enemy said' in the original key, with nearly all his well-known fire and energy, the effect upon the audience being positively electrical. Between the parts he also gave "Deeper and deeper still" and "Waft her, angels," a proceeding that would be censurable under ordinary conditions, but which may be readily condoned and even approved under the special circumstances. The general performance of the oratorio was unusually fine. The other soloists were Mesdames Sherrington, de Fonblanque, and Patey, Messrs. Lloyd, Santley, and Foli.

THE Society for Promoting Christian Knowledge have forwarded us a copy of their new and splendid edition of 'Church Hymns, with Tunes,' edited by Dr. Arthur Sullivan. The work has been now for some years before the public, and is too well known to need recommendation from us. The present edition, which is apparently designed for the use of organists, is of full music-folio size, and excellently printed on fine paper. A valuable feature of the volume is the series of notes and illustrations to the hymns, by the Rev. John Ellerton, M.A., which occupies ninety-one pages of double columns, and contains much interesting and curious information.

DRAMA

THE WEEK.

DEBUT LANE.—'Othello,' PRINCESS'S.—Revival of 'Camilla's Husband,' a Drama in Three Acts. By Watts Phillips. CRITERION.—'Butterfly Fever,' a New Comedy in Three Acts. Adapted from the French by James Mortimer.

YET one more Othello claims a consideration it is difficult to accord. "In shape and gesture" Mr. McCullough, like Satan among his fellows, stands "proudly eminent." Of many recent representatives he looks most like Othello as the character is generally conceived. Here, however, difference ends. Just as anxious as either of his predecessors is Mr. McCullough to sentimentalize the rôle he assumes, and to take from it everything that commended it to Shakespeare. No purpose whatever is answered in giving Othello a black or swarthy visage if his mind does not correspond. So determined is, however, Mr. McCullough that Othello shall do nothing unworthy of a gentleman, he cuts out the scene in which the Moor strikes his wife. That it may be distasteful to Americans of a certain class to see a "coloured gentleman" strike a white lady may be conceived. To those, however, who regard matters in this light the whole relationship between Othello and Desdemona is offensive. We in England meanwhile are afflicted with no similar

squeamishness, and it is not necessary, out of regard to our feelings, either to omit a scene of importance or to substitute for the innocent word "smock" the nowise more immaculate word "sheets."

Three performances of 'Othello' have now been given within a fortnight. It is no more than truth to say that from none of the three, nor from the three altogether, can any new light be obtained by the student. Mr. McCullough speaks a portion of the concluding address of Othello while sitting. This may or may not be expedient; it is at least unimportant. Yet in these things all that distinguishes one reading from another is found. Not a solitary glimpse are we afforded of that haughty, vain, splendid, and passably mendacious Eastern, with his fierce quickness of suspicion, his relentless intolerance of dishonour, his burning passion, and his cruel hatred. Othello cannot easily be rehabilitated. The man who bids Iago set on his wife as a spy, who plots the assassination of Cassio, and who strikes and subsequently murders his wife, is not and cannot be the noble creature it is the fashion to make him.

It is a subordinate matter, but still worth mentioning, that the attempt made to Orientalize Othello by providing him scimitars and the like is all pure waste. So far as regards his nature, it is distinctly Eastern, and the wearing of jewels, &c., may be defended. In fact, however, as a renegade Othello would probably quit every badge of his former occupation or state, and be more Venetian than his fellows. That a man dressed as a Moor should lead Christian soldiers to fight the Turks is inconceivable. Shakespeare, it is true, cared for these matters no more than ourselves. If, however, we are to go in search of a realism of which he knew nothing, let us at least take the right direction. Mr. Hermann Vezin's Iago, as we have before said, is a capital piece of acting.

A word is demanded by the revival of 'Camilla's Husband,' a piece which has now not seen the light in London for more than a score years. Though taken obviously from the French, 'Camilla's Husband' was produced at a time when a Gallic origin was neither inquired into nor confessed, and won its author considerable reputation. It has a good first act, a weak second act, and a third which in England is inconceivable, but which contains, nevertheless, one strong situation. Mr. Neville played with his customary earnestness as the hero, and Mr. Thomas showed a distinctly comic vein as a tinker. Miss Maud Milton was the heroine.

'Butterfly Fever' at the Criterion is a new version of an often adapted comedy of M. Sardou, 'La Papillonne.' A previous adaptation by Mr. Mortimer was produced in 1879 at the Royalty, under the title of 'A Gay Deceiver.' The piece retains its old extravagance, and with this its old power to amuse. The acting has abundance of "go," but is wanting in the airiness and distinction which are indispensable in this class of work. Mr. Standing is good as a jealous and violent colonel. The remaining actors scarcely rise to the level of the Criterion company, which during the last year or two has stood high. A scene designed by M. H. Henry in which the later action

passes is a remarkable instance of scenic decoration.

THE COCKPIT OR PHENIX THEATRE IN 1660.

SINCE my communication of the royal proclamation in 1673 relating to the riotous proceedings of persons wanting to get into the theatres and view the performances without paying, I have ascertained that immediately upon the reopening of the theatres at the Restoration a somewhat similar proclamation was issued by the Duke of Albemarle, as Commander-in-Chief of the Forces. This proclamation or injunction was issued to the troops on the 28th of August, 1660, and as I am not aware that it has ever been printed, I have much pleasure in placing it before the readers of the *Athenæum*. The original is contained in No. 2542, folio 405, of the Egerton MSS. in the British Museum:—

"Whereas I am informed, That there are divers private Sould^rs of his Ma^y Army that doe forcibly Enter into the Theaters and Play Houses in and about the City of London to the Disturbance of the Gentlemen, and others there present, and to the indangering the breach of his Ma^y peace: These are therefore to require all Officers & Sould^rs vnder my Com^{and} to forbear any such forcible intrusion and not to enter into the said Houses without the consent of the Owners or Doorekeepers vpon paine of being punished for the same att the Discretion of a Court-Martiall: Given vnder my hand & seale att the Cock-pitt the 28th Day of August, 1660.

ALBEMARLE.

To all Officers & Sould^rs & others
whome these may concerne."

(Endorsed.)

"Order ag^t Disturbing the Cock-pitt by Sould^r
intrusion."

GEORGE BULLEN.

Dramatic Gossip.

AN application has been made to Mr. Irving on behalf of Signora Ristori, who wishes to play Lady Macbeth in English with some actor of position. It is impossible to fit into Mr. Irving's arrangements a revival of 'Macbeth,' and the scheme of Signora Ristori does not seem likely to be carried out. It is stated by those who have heard the artist that she has now quite mastered the English language. During her last visit Signora Ristori played the sleep-walking scene, in private first and subsequently at the Opéra Comique.

It is too early to state that Signor Salvini will play Othello in Italian to an English company during the present season. He is, however, anxious so to do. What a subject for a satire is offered by 'the battle of the Othellos!'

MR. BYRON'S 'Blow for Blow' has been revived at Sadler's Wells, with Miss Isabel Bateman, Mr. E. Lyons, and Miss Kate Pattison in the principal parts.

THE death of Franz Dingelstedt, the director of the Burgtheater at Vienna, is announced. He enjoyed a great reputation both as a dramatist and a stage manager. He was for some years intendant of the Munich theatre and a member of King Maximilian's *Tafelrunde*, and when at the head of the Weimar theatre the performances which he superintended of Shakespeare's plays in honour of the jubilee of 1864 attracted general admiration. He was appointed manager of the Imperial Opera at Vienna in 1868, and two years afterwards succeeded Halm at the Burgtheater. Dingelstedt also ranked high among modern German poets and writers of "Novellen."

PROF. A. STRAKOSCH, of the Vienna Conservatorium, has been giving readings at the Steinway Hall. He began on Friday, the 13th, with a selection from 'Hamlet' in Schlegel's (?) translation. Prof. Strakosch is an elocutionist of unusual accomplishment. He has a powerful and flexible voice, over which he possesses complete control, and his gestures are most appropriate. At the same time his Hamlet, impres-

sive as it is, is not without that heaviness of touch from which even the best German actors are not free, and, like his countrymen, he somewhat loses sight of the princely side of Hamlet's character. The consequence is that his Hamlet is a trifle professorial, and in Act III. scene iv. he rates the Queen in an altogether unprincely manner. In this scene, too, Prof. Strakosch, who is usually most intelligent, missed an obvious point. The words

Nay, I know not:

Is it the king?

were spoken without proper appreciation of their meaning. Prof. Strakosch was more thoroughly at home in his readings on Wednesday last from Goethe and Schiller. To these unqualified praise may be given: they were, in fact, models of stately declamation. Singularly fine was his delivery of the lines in Faust:—

Erinnerung hält mich nun mit kindlichem Gefühle,
Vom letzten, ersten Schritt zurück.
O tönet fort, ihr süßen Himmelslieder!
Die Thräne quillt, die Erde hat mich wieder!

Herr Strakosch was to close his readings last night by reciting 'Lear'; but it is to be hoped that so able an artist may give the public further opportunities of hearing him.

To CORRESPONDENTS.—G. F. P.—J. W. J.—R. W.—received.

A STUDENT.—Forwarded to *Notes and Queries*.

No notice can be taken of anonymous communications.

THE MUSICAL TIMES, for MAY, contains:—
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